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THE ORÁIBI OÁQÖL CEREMONY

BY

H. R. VOTH.

THE STANLEY McCORMICK HÓPI EXPEDITION

GEORGE A. DORSEY

Curator, Department of Anthropology.



CHICAGO, U. S. A.

December, 1903

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LIST OF ILLUSTRATIONS.

| FIGURE | | Page |
|--------|--|------|
| 1. | Arrow with umbilical cord and stirring stick - - - - | 48 |
| 2. | Curtain over door - - - - - | 49 |
| 3. | Washing the child on the twentieth day - - - - | 54 |
| 4. | Naming the child - - - - - | 55 |
| 5. | Waving the ears of corn to the rising sun - - - - | 56 |
| 6. | The baby sleeping between two baths - - - - | 58 |
| 7. | Offering sacred meal to the rising sun - - - - | 60 |
| 8. | Grandmother carrying home food - - - - | 60 |

NATAL CEREMONIES IN ORAIBI, ARIZONA.

In his paper entitled "Natal Ceremonies of the Hopi Indians," the late J. G. Owens describes the giving of a name or names to the Hopi child. His observations, however, seem to have been made chiefly in the villages of the First or East Mesa of Tusayan, and as the writer of this article has observed these same rites in Oraibi, the largest of the seven Hopi villages, it has been thought advisable to publish them as a contribution to a comparative study of this and similar subjects.

As among most primitive peoples, the time preceding and attending childbirth among the Hopi is attended with very much less preparations, excitement, ado, and expense than among white people. The woman approaching confinement is, as a rule, very unconcerned about it, though I am told that occasionally she will look forward to the event with more or less anxiety, and express the wish that it may not be the cause of her being transferred "to the skeleton house (*máskí*.)"

Usually the first and only one called to the house where a woman is to be confined is her own mother, or, if the mother be no longer living, an aunt or some other relative. This attendant heats some water, sees that a proper "bed" is prepared for the lying-in woman, which usually consists of a layer of sand and some old rags. She also places in readiness an old tray, a small broom, and a little twig of juniper. Though she remains within hailing distance, even she is not supposed to be present during the last stage of labor, and when parturition actually takes place. So in the "hour of greatest need" the Hopi mother is left to herself. "That is sacred to her" ("Pam put *káhkáona*"); the Hopi say. As a rule, the parturient woman assumes a kneeling position with both hands on the floor, but the head somewhat raised. If there are children in the house they remain almost to the time when the child is actually born,* but at that moment they are sent out of the house. The husband of the woman is, as a rule, absent.

As soon as the child is born, the attending woman is called. A little of the juniper is first chewed, either by the patient herself, or by the attendant, and in the latter case placed into the patient's mouth. She first directs her attention to the delivery of the placenta. Usually a little warm corn-meal gruel is given to the patient at this stage. If the womb

*When I was in charge of a boarding-school among the Cheyenne and Arapaho some years ago, it happened on several occasions that people asked for permission to take their children home from school when a case of confinement was about to take place in the family.

fails to contract and to expel the placenta, she gently presses and kneads the body; if that fails she resorts to the little broom, already mentioned, which is made of fine stiff grass, and with which she strikes gently the hips and back of the patient. She at the same time gently pulls the cord. The woman during this time is usually in a recumbent position.

As soon as the placenta is delivered the patient usually is directed to sit down on a bent piece of wood called "childbirth seat" (*tíhta aátsvehpi*), so as to permit the blood to flow through the opening. In the absence of such a seat she places herself on the edge of a plain block of wood. When she is tired she lies down, and the attendant then directs her attention to the baby. A piece of the mother's hair string is first tied around the umbilical cord close to the body of the child. If it is a boy she is supposed to place an arrow shaft, or a piece of wood under the umbilical cord, and cut the cord on it. If it is a girl it

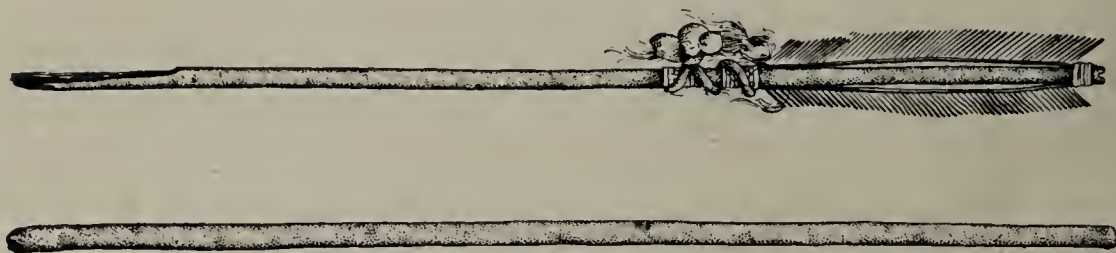


FIG. 1. Arrow with umbilical cord, and stirring stick.

is cut on a stirring stick, or a piece of wood representing such a stick.* This part of the cord is later, when it is dried up and severed from the body, tied to the arrow shaft, stick, or piece of wood and thrust behind some joist of the house, "because the boy will later become a hunter, or have to carry the fire wood, and the girl stir the food in the kettle and grind corn." See Fig. 1.

The child is then wrapped up in a blanket and again left to itself, while the attendant places on an old tray the placenta, pads, sand from under the woman, and the little broom, and carries it all to one of the placenta hills (*kiwúchochmo*), of which there are several in close proximity to the village. She, or sometimes the father, if he be present, then places two posts against the house in front of the door, over which she spreads a blanket to exclude the sunlight, which is supposed to be harmful to the child if it should happen to shine on it during the first twenty days. See Fig. 2. Hereupon she places fresh sand or rags, or both, under the woman, and then calls the mother of the baby's father, whom we shall call the godmother. If this grandmother be no longer living, which is often the case, one of her sisters or other relatives is called,

*Several of these sticks are used together for stirring corn that is being baked or popped in jars or kettles.

but she must be of the same clan as the father of the child. She brings with her a little water and corn-meal, a piece of yucca root, two white corn-ears, and some wrappings for the baby. She is supposed to be in a happy frame of mind when she comes over, and it is for that reason, it is said, everything uncanny is removed before she comes to the house, so that she sees the mother and child only. Of the latter she now takes charge. After having procured a bowl she prepares suds of the yucca root she has brought and washes the child in it, rubs either ashes or a peculiar clay, which is found near the village, all over its body, lays it on a cradle board, on which she has first placed some pieces of cedar bark, cloth, and blankets, wraps it up, ties a cord around it, and then places the little bundle by the mother's side. By the side of the little one's bed she places the two ears of corn, which remain there throughout the lying-in period of twenty days. She then takes a little finely ground corn-meal with which she rubs four lines, each about an inch wide, and from six to seven inches long, one above the other, on the four walls of the room, whereupon she resumes her seat, saying:

"Now thus I have made a house for you. Now thus you shall stay here. That you may (survive) until twenty days we shall be waiting for you." (Taá nu yan umúngem kíta. Puu yántakat úma yep kátuni. Hísat umui súnatavikat ak ítam umúmii makápchiigungwni.) This little rite, however, is supposed to be performed early in the morning, "when the roosters crow." If this, to the Hopi more or less important, function on the part of the roosters has already been performed, the making of those marks on the walls is deferred until the next morning, and this day is not counted as one of the twenty days of the lying-in period.

These four lines on each wall are called "house." They are also made in nearly all Hopi secret ceremonies. The explanations as to their meaning are meager and unsatisfactory. Some say they represent the houses of the Hopi, and if so, they may be in a general way an offering or a prayer that they for whom they are made may always have a home — which in the case of a new-born child would seem very appropriate. I have also heard them called — in ceremonies — houses of the clouds, and an old priest once sang me a song which speaks in the different



FIG. 2. Curtain over door.

stanzas about houses of stones or shells of the different ceremonial colors, and of different names.

After the godmother has made these lines, she repairs to her own house and gets some ears of corn, which are cooked with a few small twigs of juniper. This dish is called "lying-in cooked corn-ear" (tinkatchoyani), and is eaten for breakfast. Any one is welcome to step in and partake of the meal; passers by and children outside are even invited to come in. The lying-in woman also eats of this, but she has usually partaken already of some crushed piki (paper bread) soaked in warm water. In fact, she is not allowed to eat or drink anything cold throughout the whole lying-in period. She is furthermore not allowed to eat any meat, or any food containing salt, and everything she eats must have been prepared, at least in some degree, with a decoction of juniper leaves.

This is about the way a case of childbirth among the Hopi passes off normally. Of course, the various cases may differ somewhat in non-essential points. The husband is sometimes present, and now and then also another woman besides the mother (or the substitute) of the parturient woman. But the cases do not always pass off normally. Cases of difficult and protracted labor are by no means rare among the Hopi. In those cases the husband is often present, and the assistance of others is called in. Recently a man, who is one of the most intelligent in the village, and who himself has a family of six children, told me that his wife was usually in labor several days, and that he would then remain with her and "work," as he called it, on her body, and thus "turn the child," and his remarks indicated that he had a fairly intelligent idea of different presentations of the child. In fact, they have of later years called upon his obstetrical skill in a number of cases that were very tedious, and, although he is very modest about his knowledge, and very reluctant in making practical use of it, he certainly seems to have managed several cases very successfully in his own way. In one instance the woman had been in labor for about two days and one night, and was totally exhausted. Her father and husband were lying and sitting by her side tired out, sleepy, and in despair. An Indian doctor from a neighboring village was at his wit's end. When my friend arrived, he ordered the husband of the lying-in woman to kneel on the floor, and also to place both hands on the floor. He then, with the help of the others, placed the woman across the back of her husband, but somewhat to one side, so that a downward pressure was applied to the woman's abdomen. He at the same time applied gentle pressure with his hands on both sides of the abdomen, and primitive and drastic as the measures resorted to appear, the child was expelled in a very

short time, and the woman's life saved. The child, however, was dead, but they believed it had been dead for some time. In another case the womb failed to expel the placenta. He also employed the so-called "Crady's method" of external manipulation, without being aware, to be sure, of the fact that at least that part of his obstetrical skill had long been sanctioned by such high authority, and for a long time had been taught in text-books and lectures on obstetrics. An old woman, acting in the capacity of a midwife, who was also present, gently pulled on the cord, for which purpose she had to partly introduce her hand, as the cord had been torn off inside of the external opening, and in a very short time the placenta was expelled.

Decoctions of all kinds are also resorted to in cases of protracted labor. One of the favorite herbs is weasel medicine ((Piwānga, *Linum nigridum* Pursh)), a decoction of which is used externally and internally; because, they say, the weasel, when in danger of being captured, rapidly digs its way through the ground, and "comes out" at another place. For this reason the meat, fat, and where these cannot be obtained, even a piece of the skin of the weasel are favorite "medicines" in cases of difficult labor. Other favorite herbs, used for various purposes during the childbed period, are such as Votākwala ((*Chrysanthemum gnaphalodes* Green)), which is given especially if the uterus fails to contract properly, or a disturbance in the lochial discharges occur. The drug is given in the form of a decoction prepared from the leaves and roots of the plant. Hothōyaonga ((*Hesperella cinerea* Watson)) is sometimes rubbed on the abdomen in case the uterus refuses to contract promptly after parturition. The roots of "blood medicine" ((Ūngwāga, *Eriogonum amum* Nutt)) are crushed and boiled, and the decoction given against postpartum hemorrhage. Ōāingwa ((*Reverthonia arenaria* Gray)) is given for the same purpose. "Bluebird blossom" ((Chōzai, *Aster canescens viscosus* Nutt)) is given, in the form of a decoction, to parturient women against almost any disorder. "Charm remedy" ((Nāpālinga, *Solidago pumila* Nutt)) is considered to be a good remedy against pain in the breasts, and also for decreasing and even drying up the flow of milk in the breasts, from which it is also called "milk-throwing-away remedy" ((Hittawānga)). It is cooked in connection with corn, from which it is also called "corn-cooked remedy" ((Kāōkwipāga)). Women who have a scanty flow of milk chew the leaves of mītha ((*Hygoclemis juncea dianthaeflora*)). For the same purpose "milk remedy" ((Bīnga, *Ptilotis pauciflora*)) is employed in the form of a decoction, which is used internally and externally, or the roots are chewed and eaten by the patient, or chewed and then rubbed on the patient's breasts by the "doctor."

There are numerous other herbs and various leaves, preparations

of which are used by the women either before or after confinement. "Sun top" (*Tawáriyanpi*, *Tetraneurio iresiana* Greene) is applied locally against severe pain in the hips and back, especially during the pregnant state. A decoction of the leaves of various junipers (*Juniperus occidentalis* Hooker and *Juniperus communis* L.), as well as of "maidens" (*Mánatu*) is taken by women who desire to have female issue, while such plants as "boys" (*Lólimu*, *Townsendia strigosa* Gray) is used by those who desire male issue.

When explaining to me the nature and uses of "Big Maiden blossom" (*Wupámanci*, *Castilleja Linearifolia* Benth) my friend and informant of the Hopi medical profession, once said that a decoction of this was also sometimes used against excessive menstrual discharges and to prevent conception, as it "dried up the menstrual flow," as he put it. Another informant, in speaking about Hopi drugs, mentioned two other herbs, both called "not child-bearing medicine" (*ka tíhta-nga*), as being used for the same purpose. One of them is said to be so strong that "it twists the uterus all up," causing the death of the woman. To prevent such a fatal result, the two herbs are used together for the purpose mentioned, one partly neutralizing the strength and severity of the other.

While, of course, by far the greater percentage of Hopi women pass safely through the puerperal state, cases are by no means wanting where their apprehension, that the dark days through which they are to pass might become for them the passage to the skeleton house becomes fearfully true. Only lately a man was here from another village, whose wife died recently of what I believe to have been puerperal fever. Other cases are known to me. Of one I learned—when help was too late—that the woman had died of what seems to have been puerperal eclampsia. One of the causes to which the Hopi attribute such fatal results is, that the patient has partaken of cold water or nourishment, which, they say, causes the blood in the uterus to coagulate, to produce distension of that organ, etc., and hence great care is taken that a lying-in woman shall take warm food and drink only.

During the twenty days comprising the lying-in period, the fire is not supposed to go out in the house where the patient is; of course it is not actually to burn all the time, but care must be taken that at least embers remain at the fireplace. In case it be entirely extinguished it is at once renewed, but that day is not counted as one of the twenty, and another one is added. In such a case the child is said to be a "fire meddler" (*töwúshkovi*). It is believed that it will have a morbid inclination to play with fire. This, it is claimed, will also be the case if anything be baked or roasted on the fire, or on the coal of the

fire itself. It is all right, however, to place and cook something *over* the fire.

A primapara is not allowed to leave the house before sundown during the entire puerperal period, while a multipara may do so occasionally after the fifth day. Neither is supposed to go barefooted during those twenty days.*

The child is every morning bathed and rubbed in by the godmother with ashes or powder of the clay already mentioned, and is then fastened to its cradle board. Food of various kinds, but all prepared with cedar leaves, and some with salt or fat, is given to the patient every day, and everything must be warm, at least during the first part of the lying-in period, as already stated. On the fifth day after the child has been attended to, the woman's head is washed with yucca suds, and her body bathed with a hot infusion of juniper leaves, her clothes are then changed, her bed, pads, etc., removed, whereupon the attendant takes the soiled clothes to one of the distant springs where they are washed, some leaves of juniper also being used in the water. When the clothes are dry they are brought back and used as usual. On this day, after the bathing of the child and the mother, the lowermost of the four lines on the four walls is scraped off by the mother, or, if she be not well enough, by her mother or mother-in-law. She scrapes it into her hand, and going to the edge of the mesa she holds the meal to her lips, utters a little prayer, and sprinkles it to the rising sun. She says something like the following:

"Your beautiful rays may they color (illumine) our faces; being dyed in them, somewhere at an old age we shall fall asleep old women." Fall asleep an old man is substituted if the child be a boy. (Cónwak uh taláongway itámui pichángtoinaq, pút itam pichángwaikahkang woyómik hákámí nówokiwinkang wúhtihaskuwuani. Wúhtakwuani is substituted if the child be a boy.)

On the tenth and fifteenth mornings after the birth of the child, the head and entire body of the mother, as well as that of the child, is washed by the godmother the same as on the fifth day. The father of the child usually washes his own head also. On some occasions a twig of juniper is placed in a vessel on the fifth, tenth, and fifteenth days, some water poured on it, and a hot stone put into it. The mother then stands over this vessel, and thus is subjected to a steam-bath. She also washes her limbs and body with the liquid, whereupon the water, stone, and twig are carried to a special place outside of the vil-

*As buckskin, and consequently also woman's moccasins, are beginning to get scarce, women who anticipate such a twenty days' "confinement," or their friends, frequently come to the mission and beg for a pair of stockings to be worn by them during that time.

lage. On the tenth day, the second, and on the fifteenth day the third of the meal lines on the four walls of the house is scraped off, and the meal carried out with the water to the same place outside of the village as that on the fifth day.

On the twentieth day, on which the child receives its name, more elaborate ceremonies take place in the lying-in house. Early in the morning of that day the same attendant—the mother-in-law of the lying-in woman, or her substitute, proceeds to the house of the patient, bringing with her some soap-weed root and some water. The mother of the lying-in woman, or her substitute, has in the mean while built



FIG. 3. Washing the child on the twentieth day.

a fire at one or several places in the house, and placed some water and the food to be used for breakfast thereon. The mother-in-law then prepares some suds of the yucca roots which she has brought. In these suds she washes the two ears of corn, which are usually white. Hereupon she washes the head of the lying-in woman, then her own; the mother's mother

then follows, and then the head and body of the child is washed by the father's mother. See Fig. 3. Sometimes the father and others also wash their own heads. After she has bathed the child, she holds it in her left arm, rubs a little meal on its forehead, cheeks, chin, and into its mouth, and then taking the two corn ears in her right hand she holds them on the breast of the child. See Fig. 4. While she does this she says: "Too old age your life being preserved, may you become an old man (old woman), but N. N. you shall be named." (Woyóonii uhl kátróí mívókkawintakang wúlltakwuwani (wúlltihaskiwuwani) níkkang N. N. yam um mádhiwini.)

Other women have in the mean while come in, each one bringing with her a little water with which she also bathes the child's head and body, giving it a name in the same manner as the grandmother. The child thus receives as many as five, eight, ten, or even more names, only one of which usually "sticks" (húrziti), as the Hoppi say. Each new name is greeted by the mother with "Ihankss!" (áskwáli!) These women all belong to the same clan as the mother and child. Some leave as soon as they are through, others remain. Sometimes the

mother washes her feet, body, and arms while the child is being bathed. A branch of juniper is placed in the water, and usually also a hot stone. On one occasion the mother stood over the bowl containing the branch and stone, thus receiving, as it were, a steam-bath. On another occasion the stone and wet juniper twig were placed on the floor, and while the mother held her feet over them—first the one and then the other—they were washed by one of the aunts. In fact, this performance varies in small details on different occasions.

The water used for these baths is always tepid, and the wrappings of the child are warmed at the fire while it is subjected to a new bath.

It often happens that when the little one has just gone to sleep in his warm coverings, a new aunt arrives, and it is taken out of its wrappings and subjected to a new bath and a new name, which may be repeated in a few minutes. When all the aunts have done their duty as described, the last of the four lines on the four walls of the room are scraped off either by the



FIG. 4. Holding the ears of corn to the breast of the child, and giving it its first name.

grandmother or by one of the aunts of the child. The meal, together with the water in which the mother has bathed herself, some sand on which the bowl had been placed to absorb any water that might be spilled, etc., is taken by one of the relatives to the place outside of the village on which the placenta, sand, tray, etc., were placed on the first day, as has already been recorded. On one occasion I noticed that a vessel containing some urine of the mother was also taken along, and I am told that this is done every day. The godmother and the mother of the child leave the house and go to the edge of the mesa east of the village, the godmother carrying the child, the two ears of corn, and both some sacred meal. In the case of a primipara, the young mother puts on her bridal moccasins and the larger of her two white bridal robes for this solemn occasion. Sometimes the mother carries the two ears of corn. At the edge of the mesa they turn their faces towards the rising sun. The grandmother, holding the child in her left arm, touches its breast with the two corn ears, and then waves them towards the rising sun. See Fig. 55. Turning

to the child she again says the little prayer, but now inserts all the names it has received. Hereupon she hands the child to the mother, who repeats the same performance. Both then hold their hands containing the meal to their lips, breathe a prayer over it, sprinkle it towards the rising sun, kiss the child, and then return to the house. Here the morning meal is now prepared and partaken of. First, those who have bathed the child and the members of the house eat. Then the grandmother on the mother's side goes through the houses and invites any one to come and share with them the morning meal. Sometimes it



FIG. 5. Mother of the child waving the ears of corn to the rising sun.

is even announced by the crier. Any food may from now be eaten by the mother, and a little meat and salty food are even given to the baby. The cover that carefully kept out the sunshine during the twenty days is not put up on this day, and everything in the house assumes normal conditions again.

The child is then rubbed all over the body with a mixture of tallow and *cúta* (a red ochre). This is later on repeated every few days for about a month, to clean the child's skin, the women say. On the fifth and tenth days after these rites, the woman once more washes the child's and her

own head, but hers with cold water. In the case of a *primapara* this is done on the tenth and twentieth days. During these respective periods they are also supposed to observe the strictest continence.

While the manner of procedure during these ceremonies is essentially the same in the different families, it naturally varies in small details; for instance, where the grandmothers are no longer living, one of her relatives takes her place, or sometimes the mother washes her own head, sometimes it is done by her mother-in-law. Some details are also determined by the condition of the patient; but the rites are described as nearly as possible as they should be, and as they are performed under normal circumstances.

A SPECIAL NAME-GIVING CEREMONY IN ORAIBI.

The foregoing account of the natal ceremonies is a compilation of notes and observations made at different times. Since the compilation was made, another name-giving ceremony was observed, and it was thought best to print the notes on that observation as they were made, instead of incorporating them in the foregoing general account. An opportunity is thus afforded to notice and study the successive stages of the rites in a particular ceremony, to note small variations, etc.

We came to the house where the ceremony was to take place at about four o'clock, and found the people still asleep. In about ten minutes the grandmother came in bringing with her a kettle of water and two white ears of corn. She soon commenced to make suds of yucca roots. She is the mother of the father of the baby and her name is Nuvayonsi. A few minutes later came in Qömáhepnöma,* the sister of the former. Both belong to the Coyote clan.

As soon as the suds was ready the grandmother bathed the two corn-ears, rinsing them off with fresh water. Some water had, in the mean while, been heated, to which the grandmother added some suds. A good fire was by this time burning in an American stove. Another fire had been started in the fireplace in an adjoining room where a large vessel of water was boiling. A third fire was burning in the corner of the room where the ceremony took place. On this latter, the water for the ceremony was being heated.

After having bathed the two ears of corn, the grandmother washed the mother's head, which was repeated by Qöma. When both were through they poured some water over her head, rinsing it. The mother herself pressed the water from her hair. The bowl, containing the suds, was then placed near the stove, some fresh water being poured into another bowl; and in this water the arms and the shoulders of the mother were bathed. The water in the little pail, which was used for these purposes, had been heated, with a few sprigs of juniper in it. After the arms and the upper part of the body of the mother had been bathed, a little sand, which had been lying in the corner, was swept forward, a heated stone placed on it, and some yucca roots that had been used for the suds, as well as some of the juniper leaves, were placed on the stone. The mother then placed her right foot on these branches, and the grandmother washed it. The same was repeated with the left foot. The mother then got a tray on which the grandmother

* Usually used in its abbreviated form Qöma.

placed the sand, juniper branches, and yucca leaves, sweeping everything up very thoroughly. The heated stone was also placed on this tray. Hereupon the grandmother took the same broom and swept the fourth corn-meal line, which still remained upon the wall, into her left hand, throwing the corn-meal also into the tray. The meal on a joist was then scraped off. A live ember from the fireplace in the corner was finally placed on the tray, then Qóma took the tray in her left arm, and the little pail of water, containing some more juniper sprigs, in her right hand, and carried these things to a "placenta pile" outside of the village. This pile is about one hundred yards north of the house. On this she threw the tray with its contents, pouring also the



FIG. 6. The baby sleeping during an interval between two baths.

water on it. The little tin-pail she brought back with her. Upon her return to the house the bowl with the suds was again brought forward, the baby taken out, and its head bathed by the grandmother. The child was entirely nude, and did not cry at all. After the grandmother was through bathing the child's head, Qóma took it and also washed its head. They held the child in their

left hand, back downward. The suds was then poured into another bowl, and fresh water poured into this bowl, with which the head of the child was rinsed. The water was again poured into the other bowl, and fresh water taken, and the face of the child received another washing. Hereupon the little one was placed into the bowl, and the entire body bathed by Qóma. She then handed it to the grandmother, who wrapped it up in a blanket, which the mother had in the mean while warmed by the fire. The child at once went to sleep. See Fig. 6.

A third woman came in, who was the sister of the father of the child. She also bathed the child's entire body, the child by this time having something to say about the matter.

The three women who had come in by this time belonged to the Coyote clan, the clan of the father.

When the third woman was through, the child was again wrapped

up in the blanket and held by the grandmother, who rubbed its face and body with corn-meal.* The step-sister of the baby carried out the water. The child was here nursed by the mother. Another woman came in with a little water and also bathed the child. The mother, in the mean while, warmed a blanket, in which the child was placed again as soon as it was bathed, whereupon the mother re-assumed the nursing of the child. No one else coming in, the grandmother took the child in her left arm, picked up the two corn-ears with her right hand, waved them forward over the chest of the child, expressed the usual good wish, and gave the child a name. The same thing was repeated by the other three women in the sequence in which they happened to be sitting.

The first name given the child was "Little-Fox" (Sikáhtayhoya); the second, "Gray-In-a-Line" (Qöyáwishtiwa); the third, "Beautiful-Brought" (Lomámakiwa), referring to a pretty fox skin which is imagined to have been brought by some one; the fourth, "Remembered" (Ūuna), referring to the fact that the Coyote sometimes happens to think about some food that he has run across, or buried somewhere; the fifth, "Waving [Fire]" (Yoshámna), referring to the belief of the Hopis that the "Skeleton" goes round during the night, occasionally swinging or waving a spark of fire. The reason why this name refers to the Skeleton clan, though the name-giver properly belongs to the Coyote clan, is that these clans are related to each other. Another interval took place, in which the grandmother held the child, calling it by the name she had given it, and playing with it. By and by a sixth woman, an old grandmother, came in. She is probably the oldest of the Coyote clan, and the members of that clan call her their Cóa (old woman, ancestor, etc.). She gave it the name of "Juniper-Nodule" (Hóplö, from hópölo), referring probably to the berries, but sometimes also to nodules growing over places where branches or twigs have broken off. Finally a seventh woman bathed it, and gave it the name Homíhepnöma.† She handed the child to the grandmother again, who rubbed its face with a little corn-meal, which, by the way, she did after each bathing.

By this time all the women, except the grandmother, left.

The step-sister of the little baby was grinding a handful of corn-meal, which she brought in and placed in a bowl, from which the grandmother had been using corn-meal.

At a quarter to six the mother and grandmother got ready for the

* During the twenty days preceding, little girl babies are sometimes rubbed with a kind of clay called "baby ashes" (tipóshqötcvo), which is said to be of a pinkish color.

† For further information on Hopi names, their meaning, etc., see "Hopi Proper Names," by H. R. Voth. Anth. Ser., Vol. VI. No. 3.

morning offering to the sun. The grandmother already had the child on her back, and was ready to start, when another woman came in to bathe the child. She complained that she had not gotten awake in time. So the child was taken out of its wrappings and received an eighth bath. This woman was Lomanan-Kwusha's wife. She gave the child the name of "Well-Caught" (Lomávikta), referring to chasing and capturing a fox. The grandmother and the mother then again made ready for the morning offering, the grandmother taking the child on her back, the mother the two corn-ears, and both a little pinch of corn-meal.



FIG. 7. Offering sacred meal to the rising sun.



FIG. 8. Grandmother carrying home food.

They proceeded to the edge of the mesa, southeast of the village, where the main trail leaves the mesa. Here the mother took the blanket from the grandmother's back, and assisted the latter in taking the child in her arms. Holding the child in her right arm, the grandmother breathed a silent prayer on the meal which she held in her right hand. See Fig. 7. Rubbing a small quantity of it on and between the lips of the baby, she threw the rest towards the rising sun. She then sucked the meal from the child's lips, and spurted it towards the east, which she did four times in all. Hereupon she took the two ears of corn from the mother, extended them towards the east, and with a circular motion towards the left brought them to the baby's chest. This she did four times also. As she went through this performance, she repeated the different names which the child had received. Finally, she expressed a good wish for the child,

whereupon she placed the baby on her back again, the mother taking the corn-ears, and both returned to the house. The mother, it seems, dispensed with going through the same rites, as is usually done on these occasions.

While they attended to this performance, the father of the child prepared some suds, whereupon he also washed his head. A sumptuous morning meal followed, in which a number of the relatives of the family participated.

After this morning meal the grandmother is usually given a considerable quantity of food, principally píki, which she wraps up in a blanket and takes home with her. See Fig. 8.

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CONTENTS.

| | PAGE |
|--|------|
| Alphabet | 66 |
| Introduction | 67 |
| Prefixes and Suffixes | 71 |
| 1. Hóya | 71 |
| 2. Tíwa | 71 |
| 3. Níwa | 71 |
| 4. Ka | 71 |
| 5. Nǒma | 71 |
| 6. Va | 72 |
| 7. Ci | 72 |
| 8. Si | 72 |
| 9. Íma; ma | 72 |
| 10. Nǒma, or Nöm | 72 |
| 11. Náci | 72 |
| I. Name Giver belonging to the Áoat (Bow) Clan | 74 |
| II. Name Giver belonging to the Átoko (Crane) Clan | 74 |
| III. Name Giver belonging to the Bátanga (Squash) Clan | 74 |
| IV. Name Giver belonging to the Bákab (Reed) Clan | 75 |
| V. Name Giver belonging to the Chóro (Blue-bird) Clan | 76 |
| VI. Name Giver belonging to the Hóhu (Juniper) Clan | 78 |
| VII. Name Giver belonging to the Honáni (Badger) Clan | 79 |
| VIII. Name Giver belonging to the Hónawuu (Bear) Clan | 80 |
| IX. Name Giver belonging to the Íshawuu (Coyote) Clan | 81 |
| X. Name Giver belonging to the Káro (Parrot or Macaw) Clan | 81 |
| XI. Name Giver belonging to the Katcina Clan | 83 |
| XII. Name Giver belonging to the Kéle (Sparrow Hawk) Clan | 85 |
| XIII. Name Giver belonging to the Kóhkang (Spider) Clan | 88 |
| XIV. Name Giver belonging to the Kókob (Burrowing Owl) Clan | 88 |
| XV. Name Giver belonging to the Kútkutsi (Lizard) Clan | 89 |
| XVI. Name Giver belonging to the Kwáhu (Eagle) Clan | 91 |
| XVII. Name Giver belonging to the Kwáni (Agave) Clan | 92 |
| XVIII. Name Giver belonging to the Másauwuu (Skeleton) Clan | 93 |
| XIX. Name Giver belonging to the Ómawuu (Cloud) Clan | 94 |
| XX. Name Giver belonging to the Píhkash (Young Corn-Ear) Clan | 96 |
| XXI. Name Giver belonging to the Píva (Tobacco) Clan | 99 |
| XXII. Name Giver belonging to the Pósiwuu (Magpie) Clan | 101 |
| XXIII. Name Giver belonging to the Póvoli (Butterfly) Clan | 102 |
| XXIV. Name Giver belonging to the Shiwáhi (Sage, chrysothamnus Howardii [Torry] Gray) Clan | 105 |
| XXV. Name Giver belonging to the Sikáhtayo (Fox) Clan | 105 |
| XXVI. Name Giver belonging to the Táve (a Herb, sorcobatus verniculatus Torrey) Clan | 108 |

| | PAGE |
|---|------|
| XXVII. Name Giver belonging to the Táwa (Sun) Clan - - | 109 |
| XXVIII. Name Giver belonging to the Távo (Cottontail Rabbit) Clan | 109 |
| XXIX. Name Giver belonging to the Túwa (Sand) Clan - - | 110 |
| XXX. Name Giver belonging to the Tcúa (Rattlesnake) Clan - | 112 |
| XXXI. Irregular - - - - - | 113 |

ALPHABET

a, i, o, u, have the continental sounds.

ā, as in care.

c, has a sound between s and sh.

e, as in let.

ĕ, very soft k, about like ky.

ö, like in German Öl.

q, very deep guttural k.

ū, as in curl.

ü, as in German für.

ng, as in long.

ñ, as in canyon.

INTRODUCTION.

In order to properly understand the translation and significance of Hópi names, it will be necessary to make and bear in mind some general explanations. When the child is twenty days old it receives its first names from the grandmother, or, in case she be not living, from some aunt or other close relative on its mother's side, and from other women.* All of these must belong to the clan of the mother and child. Of the different names that the child receives on this occasion, only one is usually retained, or "sticks," as the Hópi express it. This name is called the "child-name," and is retained until the child is initiated into some order or society, when it receives a new name from the godfather or godmother who initiates it, or rather presents it for initiation. On some occasions a new name is also given at these initiations by the leaders of the ceremony of which the initiation forms a part. Such initiations, however, are by no means confined to the age of childhood, but may take place at any time. I have seen men and women of mature, even of old age, initiated. These, however, were invariably, I believe, already members of other societies. At every initiation they receive a new name. The one of these various initiation names that usually "sticks" is the one received at the so-called Wúwūchim initiation. Every male Hópi is supposed to belong to one of four societies, the Wúwūchim,† Kwan (Agave), Al (Horn), Táo (Singer) Society. Into one of these the Hópi youth is initiated at the age of from fifteen to eighteen years, and the name he receives on that occasion he keeps, as a rule, through life. By this initiation he is supposed to have passed from childhood to manhood. He has laid aside the "child-name" and assumed the name of manhood.

The Hópi girl and maiden keeps her "child-name" until she par-

* See "The Oraibi Natal Customs and Ceremonies," by H. R. Voth, Vol. VI., No. 2, Anth. Ser. F. C. M. Publications.

† The exact meaning of this name has not thus far been ascertained, as the ending "chim" seems to be archaic. It seems to designate the age of manhood in contradistinction to youth and childhood. When the youth joins the Wúwūchim society he has become of age, as it were. The word may be an obsolete form of wúwūyom, the aged, old men, forefathers, ancients.

ticipates in a ceremony for the first time, when she assumes the name given her at the initiation into the society that celebrates that ceremony.

All Hópi proper names have some reference to the clan totem of the Name Giver, never, unless coincidentally, to the clan totem of the Bearer of the name. This reference to the clan totem, however, is not always clear and apparent, and hence sometimes the meaning of the name is not easy to determine. It must be borne in mind that the "child-name" and the later name, at least in the women's societies, is always given by women, frequently by very old women, of whom it could hardly be expected that they would put together the different elements of a name according to "grammatical rules" and "scientific principles." The same is true of any Name Giver. The Hópi are very simple-minded people. In making up a name, or in composing a song, they have in mind certain ideas, which they express in the simplest manner, without much regard for any laws that might govern the proper connection of such ideas or their relation to one another. In my endeavors to get at the meaning of a song or a proper name I have often been told, even by the most intelligent interpreters of Hópi "oral literature," that they are unable to give an exact interpretation, because they do not know just what the author had in mind. A few names may illustrate this point: Chórhhepnöma, from Chóro (blue-bird), héplawu (hunt), and nöma (wrapped or covered up), may mean: Hunt or seek a Blue-bird and cover it up; or, Hunted Blue-bird covered up; or, even, if "nöma" is merely a feminine ending, Hunt Blue-bird. Whether I, you, he, or she is meant cannot be determined either, as the verbs in the Hópi language are the same in the first, second, and third person and in the masculine, feminine, and neuter gender.

Another difficulty in interpreting Hópi names lies in the fact that the same name may mean different things. For instance, if asked for the meaning of the name Cákwyamtiwa, one acquainted with the Hópi language could say without making further inquiry: "Blue or Green" (having Come Out; but "blue" what and "come out" where, one could not tell until he knew the clan relationship of the Name Giver; and even then, as has already been intimated, it might in some cases be difficult to give a correct interpretation, not knowing what the party giving the name had in mind. But not considering this last named difficulty, were the Name Giver of the above-mentioned name of the Tobacco clan, it would in all probability refer to the matured blossom of the tobacco plant; were he

a member of the Lizard, Snake, or Soil clan, who also control a ceremonial plant, called *tūkamsi* (*Delphinium scaposum*), it would refer to the blossoms of that plant, or it might even refer to the emerging from the soil of the green plants in general. *Qōtcvāntiwa* (Figured White), if given by a member of some animal clan, might refer to white figures or marks on some animal; if given by a member of some bird clan or vegetable clan, the reference would very likely be to white markings on that bird or herb, as the case might be. *Lomáhongroma* (Stand Up, or Rise Well or Gracefully), if given by a member of the Reed clan, would refer to the straight, erect-growing reed plant; if given by a member of the Butterfly clan, to the raised wings of the butterfly that is standing, etc. So, while the meaning of the names described in the following pages is as given—because the clan relationship of the Name Givers was ascertained—the same names might refer to entirely different things if given by persons belonging to other clans than mentioned in this paper. It might be of interest to mention in this connection that comparatively few duplicate names exist in the same village.

PREFIXES AND SUFFIXES.

As so many names have the same endings, it has been thought best to explain the principal ones first in a special list, and thus save much repetition. These endings will be referred to in connection with the names by the numbers under which they are given.

1. "Hóya," diminutive ending (the same as the German "chen" or "lein"), as in Aámihoya, Little Buried One.

2. "Tíwa." This peculiar verbal ending, which is attached to so many proper names, I have not yet been able to classify to my full satisfaction in the long list of Hópi verb-forms. It seems to be a form in the passive and medium voice, and, as far as I have observed, is used mostly in the plural number only. It denotes a completed state or condition, as: "Yep bástiwa," from báslawu, hoe, or make field, the meaning expressed being, here (yep) hoeing, or field making has been done. "Bántiwa," from "bána," write, draw, figure, means has been written or figured, or writing, figuring, drawing, has been done. But, although the word has a plural form ("tíwya"), the singular form is almost invariably used, whether one or many objects are referred to.

3. "Níwa." My informants on this ending differ. According to some, it has the same significance as the former ending, tíwa, the t and n being used in different words for euphony's sake. According to others it would be an ending in the active voice, so that, for instance, the word "hóngniwa" would not mean being raised, or erected, but raised or erected, in which case it would be a rare form in the perfect tense, used almost exclusively in proper names only. When asking the Hópi which of the two a certain name, which I submitted, did mean, I was usually told that it might mean both, and as they had no means of knowing just what the Name Giver had in mind, they could not tell. But for various reasons I infer that it is identical with "tíwa," and will be so treated in this paper.

4. "Ka." A peculiar participle ending denoting "the one that." Used as an ending in many female names.

5. "Nōma." Perfect of "Nōnōma," cover up, wrap up, fold over, envelope, etc.

6. "Va." A suffix denoting an action just completed, as "yéshva," just seated, or alighted; "hóngva," just raised or stood up, etc.

7. "Ci." Abbreviation of cíhu, blossom.

8. "Si." Suffix without any special meaning; often added to female proper names.

9. "Ima," or "ma." A verbal suffix, denoting motion (usually straight ahead), progress, development, as from place to place, time to time, etc. In such names as Cákwaíma, Sikávāíma, it may mean, Blue (Green), Figured or Decorated, Goes or Walks; or it may refer to something that is gradually becoming green, blue, or yellow. The suffix is added to the root of the verb, the usual ending of the verb being dropped.

10. "Nōma," usually spoken "nöm," a suffix often added to female proper names.

11. "Náci." While the previous ten forms are always used at the end of the name, this peculiar word is always used at the beginning. Its significance is very varied. Literally translated, it is "Self Blossom," or "Self Flower," the adjective form being náciita, self blossomed, self flowered, used in the sense of decorated with flowers or blossoms. But, while that is the original meaning, the objects of decoration referred to by this word are by no means confined to blossoms or flowers, but may include almost anything used as an object of special ornament or decoration on special occasions. It may even include ceremonial costumes, as, for instance, the white kél-napna, novice-costume of the Wúwūchim Fraternity; corn-ears, feathers, and other special objects worn or carried by priests or Katinas in ceremonies, etc. The skin of a lizard or snake is called nací-chihpu, equal to naci-chaff, hull or bark.

The letters m and f, in parenthesis, after the name indicate whether the name is that of a male or of a female.

While the translation and explanation of the names as given is as nearly correct as the knowledge of the Hópi language at its present stage permits, the author believes and hopes that further linguistic studies, especially of the very complicated system of the verb, may shed new light on the construction and meaning of certain names. Further information on this subject is also looked for from further and deeper studies of the Hópi clan question. I have some notes on the clan relationship, but have delayed publishing them because, the longer I study that subject, the more I see how extremely complicated it is.

The notes by Mindeleff, Hodge, Fewkes, and others on this question are very valuable as advance information, but a better acquaintance with the language, traditions, and myths of the Hópi than we have heretofore possessed will be necessary before we can speak with any degree of authority as to the origin, history, classification, and meaning of the clans and their names. We shall then probably also be able to explain certain Hópi proper names more accurately. Until then it is hoped this first attempt at explaining a number, probably the majority, of Hópi names, may be of some assistance and give clues for further studies in this direction.

The foregoing notes apply not only to names given to people, but also to names given to kivas, pipes, etc., although the names of kivas do not always seem to refer to some clan. In many cases, however, they do. In Oraíbi, for instance, there is one kiva that is said to have been built originally by the Bow clan, and is called Hochíhvā, referring to a zigzag line on the inside of certain bows. Later, that kiva was repaired by the Honáni clan, who named it Honáni (Badger) kiva. Another kiva is called Agave kiva, because it is said to have been built by the clan of that name. When attending the Flute ceremony in Oraíbi in January, 1903, I accidentally witnessed the name giving of a pipe by the chief priest of the Blue Flute Society. He belongs to the Spider clan. After having solemnly smoked over the pipe, he uttered a little prayer over it, saying: "Shúnwoti um máchiwķang itámui móngwacnani! (Quick or Sharp Hearer you being named, you will be concerned about us.) He explained that, when it commenced to rain, certain spiders, being hidden in the houses, would hear it at once, emerge from their hiding-places, and run out to drink of the fresh rain-water. And smoking, it should be remembered, is more a religious rite for rain among the Hópi than anything else. Whether the names of the Hópi villages had originally any reference to any clan relationship is more than doubtful. In a few of them such could probably be found, but they also might refer to places close by. For instance, Shongópavi is said to be named after a certain reed that grows near a spring close by, but might have originated from some one of the Reed clan. Sitchómovi might have had its origin either in the Soil clan or in some vegetable clan, etc.

I. NAME GIVER BELONGING TO THE ÁOAT (BOW) CLAN.

Hóhu. (m.) Arrow.

Hótai. (m.) Look for Arrow.

From hóhu, arrow; tai, the root of look, look for, see, and No.

9. Reference is made to some one looking for an arrow.

II. NAME GIVER BELONGING TO THE ÁTOKO (CRANE) CLAN.

Átoko. (m.) Crane.

Cákwlehchioma. (m.) Blue (being formed) in line, or lined up; or, Blue being formed across.

From cákwawusa, blue or green, and lálehta, form or arrange in a line (i. e., not one after another, but side by side), laying across, etc.

Refers to several cranes flying in a line across the sky, as it were. My informant suggested, however, that it might refer to blue or green stripes or marks running across a Kacína mask, as the Crane and Kacína clans belong to the same group, and hence the Name Giver would really belong to one as well as to the other. The Name Giver alone could tell just what was referred to.

Macáyaoma. (m.) Bring (a) Wing.

From máca, wing, and yáoma, bring.

The Name Giver had in mind some one, having probably found a wing of a crane and carrying it in his hand. Whether any special occasion was referred to or the name had any special significance, no one but the Name Giver, of course, could tell.

Lomáletstiwa. (m.) Well Lined Up.

From lomá, well, good, beautiful, etc., lets, root of, form in line, across, etc.

Refers to cranes flying in the sky and may mean that they are flying nicely in a line or across a space.

III. NAME GIVER BELONGING TO THE BÁTANGA (SQUASH) CLAN.

Cívānka. (f.) The One That Figures (a) Blossom.

From Cíhu, blossom, "bána," figure, write, etc., and No. 4.

Lomáhinma. (m.) Become Something Good.

From lóloma, good, well, etc., and hínma, an idiomatic expression hard to translate. It refers to progression of some form. The best translation that can be given is, probably, become, convey, or move something.

Refers to a squash that is thought of as growing to be something good or useful. Of course the Name Giver undoubtedly also thought of the child, wishing that it also should grow to be good and useful as its clan totem, the growing squash, which is highly valued as an article of food.

Cíyaonöma. (f.) Brings Blossom.

From cíhu, blossom, flower; yáoma, bring, and No. 10.

Squash blossoms are often brought to the village to be used in contests and wrangles in connection with ceremonies.

Ciwíletstiwa. (m.) Runners Crossed.

From cíwi, twigs, runners (of plants); lets, root of line, in a row, and also of cross and across.

Refers to the runners of squash plants running across one another.

IV. NAME GIVER BELONGING TO THE BÁKAB (REED) CLAN.

Cákwhongioma. (m.) Blue or Green (being) Raised or Erected.

From cákawusa, blue or green, and hong, root of words signifying raise, stand up, erect, etc.

Refers to the straight green reed leaves as they are growing upwards.

Cákwhongniwa. (m.) Blue or Green Raised.

The same as previous and No. 3.

The meaning is the same as the previous, only the ending, níva, denotes the action as being completed.

Hóngci. (f.) Blossoms Stand.

From hong, see previous, and No. 7.

Refers to reed stalks standing in blossom. If the ending is si (see No. 8), the meaning would be, "stand," referring to standing reed.

Hócawa. (m.) Arrow Size, or As Long as an Arrow.

From hóhu, arrow, and the suffix cáwa, which is never used alone, but added to nouns or pronouns when they denote comparison in size, as úhcawa, your size, or as high as you; ícawa, my size, as high as I; yácawa, thus high; káwáycawa, as high as, or the size of a horse, etc.

Lomáhongioma, (m.) Stand Up Well or Beautifully.

From lólama and hong, root of raise or stand up something.

Refers undoubtedly to the stalks of growing reeds as they become stronger and stand up more firmly.

Kíhongniwa. (m.) Houses or Booths Erected.

From kíhu, house, or any place of habitation; hong, root word of erect, raise up, and No. 3.

It is not quite clear what is referred to, but one informant suggested that the sticks of reed were referred to that form part of the walls of certain booths or bowers which are erected during the Flute and Snake ceremonies.

Kíhoya. (m.) Small House or Booth.

From kíhu (see previous) and No. 1.

Probably refers to the booths mentioned in connection with the previous name.

Múpko. (m.) No corresponding English name.

The meaning of the first part of the word is not known. Ko is an abbreviation of kóho, stick, wood, etc.

The name refers to a piece or stick of reed over which the cotton twine is wound that is to be used for weaving the ceremonial robe called ówa.

Nacíhongsi. (f.) Self Blossoms Stand.

From No. 11, hong, plural root of stand, be raised, erected, etc., and No. 8.

Refers to growing reed, the meaning probably being that it stands arrayed or adorned in its own beauty.

Nacíhongva. (m.) Self Blossom (Just) Raised.

Same as previous, with the difference of si and va.

Hótiwa. (m.) Arrows (are being) Made.

From ho, root of words pertaining to arrows or arrow-making, and No. 2.

Reference is made to the manufacturing of arrows in the kivas during the Powámu and Nimán Katsína ceremonies.

Arrows are still occasionally made of reed.

V. NAME GIVER BELONGING TO THE CHÓRO (BLUE-BIRD) CLAN.

Chórzngöva. (m.) Follow (the) Blue-bird.

From chóro, blue-bird, and ngöva, follow.

Believed to refer to children who follow the blue-birds in order to kill them on account of the feathers, which are used in many ceremonies.

Chórzhwaima. (m.) Blue-bird Walk.

From dito, and waíma, walk.

Meaning obscure; but what the Name Giver had in mind was in all probability such an idea as, will or shall walk like a

blue-bird; as if we say, "pretty as a flower," or "straight as an arrow."

Chórzhhepnöma. (f.) Blue-bird Hunt, Covered Up.

From ditto, héplawn, hunt, and No. 5.

It is difficult to say what the Name Giver had in view, as the verbal element in the name is abbreviated. But the idea to be expressed is in all probability this: Hunts the blue-bird and covers it up. It is probable, however, that No. 10 is meant instead of No. 5, in which case nöma would simply indicate that the name is that of a female.

Chórzhoya. (m.) Little Blue-bird.

Chóro. (m.) Blue-bird.

Choróvaho. (m.) Blue-bird Prayerstick.

From chóro, blue-bird, and báho, a prayerstick.

Refers either to prayer-offering to which a blue-bird feather is attached, or to one made for the blue-birds that they may increase. These birds are valued and captured on account of their feathers, which are used for different purposes, and in Hópi ceremonies prayer-offerings to these birds are not infrequently made.

Chórzwaytiwa. (m.) Departed Blue-birds.

From ditto, wáyima, depart, escape, run away, and No. 2.

Reference is made to a brood of young blue-birds that have left their nest and flown away.

Chórzhongnöma. (f.) Blue-birds Stand.

From ditto, hong (plural of "wúnu"), stand up, and No. 10.

Chórzhongniva. (m.) Blue-birds Erected or Raised Up.

From ditto, ditto, and No. 3.

Cákwaytiwa. (m.) Blue Flown Away.

From cákwawusa, blue, green; wáyima, fly away, run away, escape, etc., and No. 2.

Refers to a blue-bird that has escaped or flown away. While the form of the verbal element in the name is singular, this particular form is generally also used when the noun is plural, so that it may also refer to more than one blue-bird.

Mási. (m.) Gray.

Referring to a peculiar species of blue-bird.

Nakwáyeshitiwa. Head-feather Seated.

From nákwa, wish, prayer, head-feather; yéshe, sit, be seated, and No. 2.

The name undoubtedly refers to the head-feathers made of

blue-bird feathers and worn by priests or dancers, that are thought of as being seated on the ground or floor, such as, for instance, the Snake and Antelope priests.

Nakwátiwa. (m.) Head-feathers Made.

From nákwa, in this case the root of words, referring to the preparing of ceremonial head-feathers, and No. 2.

The name refers undoubtedly to a number of ceremonial head-feathers prepared and ready for use.

Nakwáhoyioma. (m.) Head-feather Flies Away.

From nákwa, here meaning head-feather, and hóiyoame, fly, drift away.

The Name Giver had probably in mind some head-feather which, as is frequently the case, had been deposited in some shrine or other sacred place, and is lifted up and carried off by the wind.

Nacíkwaptiwa. (m.) Self Blossom Put On.

From No. 11, kwap, root word of such verbs as put on, mount, place onto, etc., and No. 2.

The Name Giver seems to have had in mind a number of persons or objects that had been decorated with blue-bird feathers.

Cákwaytiwa. (m.) Blue Escaped.

From cakw, root of words pertaining to blue, green, etc. (the w being dropped on account of the following w); wáya, escape, get out of the way, etc., and No. 2.

Refers to blue-birds which are thought of as having escaped.

VI. NAME GIVER BELONGING TO THE HÓHU (JUNIPER) CLAN.

Hóletstiwa. (m.) Juniper Across.

From hóhu, juniper, lálehta, lay or place across or in a row, and No. 2.

The meaning may be juniper (trees) lying across each other, or juniper-trees in a row.

Náashashtiwa. Provided (Something).

From náashash, root word of get ready, prepare, provide, and No. 2.

Very likely reference is made to piles of cedar or juniper wood, which is extensively used by the Hópi as firewood, and which had been provided for that purpose. Undoubtedly the Name Giver thought of the little boy to whom she gave the

name as grown up and providing firewood, which is one of the duties of the Hópi men.

Láhpoo. (m.) (Dry) Cedar Bark.

The Cedar or Juniper clan controls the apparatus with which in the Wúwūchim and New Year's ceremony the new fire is produced, dry cedar bark (láhpoo) being one of the objects used in this ceremony.

Tūvákwapnöma. (f.) Nut Loaded.

From tūva, nut; kwap, root of words signifying mount, load, or put on, etc., and No. 10.

Reference is made to piñon-trees loaded with nuts, which are much relished by the Hópi.

The Piñon clan is closely related to the Juniper clan.

Tūvámöynöma. (f.) Nuts Spread Out.

From tūva; möy, spread out, lay out to dry, and No. 10.

Piñon nuts that have been spread out to dry are referred to.

Hópölo. (m.) Juniper Nodule.

From hóhu, juniper, cedar, and pölö, nodule, hump, etc.

Refers to the nodules of bark grown over places on the trunk of trees where branches have been broken off.

VII. NAME GIVER BELONGING TO THE HONÁNI (BADGER) CLAN.

Honáni. (m.) Badger.

Lománankwusha. (m.) Start Well.

From loloma, good, beautiful, well, and "nánkwusha," start, proceed.

What is referred to, whether a good, propitious start of a badger, or of certain Kacínas that are controlled by the Badger clan, the Name Giver alone could tell.

Kíwaima. (m.) Burrow Ahead.

From kíhu, house, or any place of habitation, or from ki, root of make a house, burrow, nest, etc., and waima, go, move straight ahead or forward.

Refers to the badger digging a burrow, which, the Hópi say, he sometimes does so rapidly that they cannot overtake him in trying to dig him out.

Máqtö. (m.) Claw.

From máa, arm, shoulder, and qótö, head, means "arm-head" or hand, claw, etc.; in this case, claw.

Refers to the claw of the badger.

Mũñawuu. (m.) Porcupine or Hedge-Hog.

This name is given by the Badger clan because it is closely related to the Porcupine clan.

Ngahútiwa. (m.) Medicine (being) Prepared.

From ngáhu, medicine, and also the verbal root of words pertaining to the preparing of medicines, and No. 2.

This name is given by a member of the Badger clan because that animal is supposed to have control of all medicinal roots, herbs, etc., and several myths speak of him as being a doctor, in which capacity he appears in those tales in connection with various interesting incidents.

VIII. NAME GIVER BELONGING TO THE HÓNAWUU (BEAR) CLAN.

Hónwaytiwa. (m.) Bears (have) Escaped.

From hónawuu, bear; "wáyíoma," escape, run away, and No. 2.

Hónhoya. (m.) Little Bear.

From ditto, and No. 1.

Hónhoya is an abbreviated form of hónawhoya.

Hónawuu. (m.) Bear.

Hónawhoya. (f.) Little Bear.

from ditto, and No. 1.

Hónwaö. (m.) Bear Laid Down.

From ditto, and wáökioma (pfd. wáö), laid down.

Hón-mana. (f.) Bear Maiden.

From ditto, and mána, maiden, virgin, girl.

Qömánömtiwa. (m.) Face Paint Covered Up.

From qöma, root of words pertaining to face paint and painting the face, No. 5 and No. 2.

The name is said to refer to a myth, that long ago the bears used to go to a place on the Little Colorado, paint their faces, and then cover up the bowls containing the paints.

Qömáyeshtiwa. (m.) Face Painted (they) are Sitting.

From qöma; yéshe, sit, alight, etc., and No. 2.

The name is said to refer to bears having painted their faces and sitting on the bank of the river. (Compare previous name.)

Piqösha. (m.) Rawhide Strap.

The name refers to the following myth: When a party of Hópi migrated from the síhpapuni eastward, they came upon a dead bear, and were from that time called Bear people or Bear clan. Another party, following them, skinned the bear and

made straps and ropes (piqósha) of the skin, from which they were called the Piqósha clan. They are considered so closely related to the Bear clan that they are usually spoken of as belonging to the Bear clan.

Hónshoki. (m.) Bear Claw.

From hónawuu, bear, and shóki, claw, finger nail, toe nail, etc.

IX. NAME GIVER BELONGING TO THE ÍSHAWUU (COYOTE) CLAN.

Íshawuu. (m.) Coyote.

Íshawuu. (f.) Coyote.

Qöyáwaima. (m.) Gray Walks.

From qóya, gray, and waíma, walk, go straight forward.

Refers to a grayish fox, lá Mayo, or to the coyote.

Qöyáyeptiwa. (m.) Gray Falls.

From qóya (see previous), yáva, fall, tumble, and No. 2.

A lá Mayo, or coyote, is imagined as falling or tumbling when hit or killed.

Qöyánömtiwa. (m.) Gray Covered Up.

From qóya, No. 5 and No. 2.

The gray coyote, or lá Mayo, is referred to as being enveloped in his own gray skin.

Qöyángayniwa. (m.) Gray Waves or Sways.

From qóya; ngay, wave, sway, and No. 3.

Refers to the waving or moving of the gray hair of the coyote or of the gray fox.

Qöyáwictiwa. (m.) Gray in Line.

From qóya, gray; wic, root of, form in a line or row, but one object after the other, and No. 2.

Refers to several coyotes or foxes standing in a line.

Úna. (m.) Remember.

Refers to the fact that a coyote is said to remember some food that he has buried somewhere and that he then gets.

X. NAME GIVER BELONGING TO THE KÁRO (PARROT OR MACAW) CLAN.

Lománkwa. (m.) Good Wish.

From lóloma, good, beautiful, etc., and ná kwa, wish, prayer, head-feather.

Refers undoubtedly to a pretty parrot feather worn in the hair, which, in all cases where such feathers are worn by participants in ceremonies, is called ná kwa.

Nakwáyeshva. (m.) Head-feathers Just Seated.

From nákwa, head-feather, prayer, wish, and yéshe, pl. from kátu, sit, alight, etc., and No. 6.

The thought expressed is undoubtedly that participants in a ceremony wearing the ceremonial head-feathers (nákwa) in the hair have just seated themselves.

Ķárzhyeshta. (m.) Parrots Alighted.

From káro parrot, macaw, yéshe (plur.) of kátu, and No. 6.

Ķárzhhoynöma. (f.) Parrots Flown Away.

From ditto, hóyioma, fly away or out, in the sense of leaving the brood or nest, and No. 5.

Nakwáletstiwa. (m.) Head-feathers in a Row.

From nákwa, wish, prayer, head-feather, and lets, root for words signifying in a line or row, the different objects being side by side instead of behind each other, and No. 2.

Refers to parrot head-feathers, placed in a row ready to be used in a ceremony.

Ķárzhnömka. (f.) The One That Covers Up Parrots.

From ditto, ditto, and No. 4.

Referring to a maiden covering up parrots, perhaps artificial ones, in a ceremony; but may also mean parrots covered by their plumage.

Ķarö-mana. (f.) Parrot Maiden.

From ditto and mána, maiden, virgin.

Ķárzhshuru. (m.) Parrot Tail.

From ditto and shúru, tail.

Ķárzhvānka. (f.) The One That Figures a Parrot.

From ditto; bānta, write, figure, draw, and No. 4.

What the Name Giver had in mind was in all probability one drawing pictures of a parrot, though such interpretations as: One figured with parrots (Parrot Figured), or One figured like a parrot, would also be permissible.

Ķárzhnguna. (m.) Parrot Head-feather.

Refers to a bunch of parrot feathers worn on the head by participants in various ceremonies and Katcína dances. As parrot feathers are extremely rare now, pigeon, or even chicken feathers are now dyed like parrot feathers and used instead. Bunches of these feathers, however, are also called kárzhnguna. The etymology of the ending ngúna could not be fully determined. It may be derived from "ngúngua" (take, grasp) alone, or from this word and nákwa (prayer wish), a word used to

designate such head-dresses. In this case the abbreviation "na" would stand for nákwa. The meaning would then be: Parrot takes or accepts a nákwa (prayer, represented by a feather head-dress).

Ķárzhngönöma. (f.) Follows Parrot.

From Ķáro, ngöva (follow), and No. 10.

Ķárzwaytiwa. (m.) Parrots Escaped.

From Ķáro, parrot; way, root of words signifying run away, escape, etc., and No. 2.

Young parrots having left their nest and flown away are probably referred to, though the Name Giver may have had in mind parrots kept in confinement that have escaped.

Ķárzhngötiwa. (m.) Parrots Pursued.

From ditto, ngölawu, pursue, follow, and No. 2.

The Name Giver probably had in mind a parrot or macaw being pursued by a hunter on account of its much prized feathers.

Ķárzhhongniwa. (m.) Parrots Standing.

From ditto, hóngniima, plural of erect, raise, and stand up, and No. 3.

Ķárzhwainöma. (f.) Parrot Goes About.

From ditto and waínuma, walk, go about, or way, flee, escape, etc., in which case the meaning would be: Parrot Escaped.

Ķárzhhongva. (m.) Parrots Raised or Erected.

From ditto and hong, plural of stand up, raise up, and raised, and No. 6.

The meaning of the name is not quite apparent, but reference is probably made to the putting up of artificial parrots at an altar in a ceremony, but may also refer to live parrots just having stood up.

Ķárzhwaima. (m.) Parrot Walks.

From ditto and wáima, walk, go straight forward.

Ķárzhnöm̄tiwa. (m.) Parrot Covered Up.

From ditto, No. 5 and No. 2.

The meaning may be as given, or parrots covered or enveloped by their own plumage.

XI. NAME GIVER BELONGING TO THE KATCÍNA CLAN.

Katcínhoya. (m.) Little Katcína.

From Katcína, a masked personage, representing certain semi-deities, of which the Hópi on various occasions impersonate one or several of about three hundred different varieties, and No. 2.

Katcína. (m.) Katcína.

Refers to the Katcínas (see previous), to which the little boy is to belong, and in whose dances and other performances he is to participate when grown up.

Katcín-Mana. (f.) Katcína Maiden.

From Katcína, and mána, maiden, virgin.

Reference is made to the Katcín-manas that participate in many Katcína dances. They are usually men dressed in women's costume, but occasionally women and maidens take the part of these personages.

Mánaamu. (f.) Of the Maidens.

From mána, maiden, virgin, and amu, a plural possessive ending denoting "of the."

Refers to the same as the previous name. The form of the name is a very unusual one, and what the possessive case element in it refers to the Name Giver alone could explain.

Sháalako. (f.)

The name refers to a Katcína by that name, of which different varieties exist. The meaning of the word has not thus far been obtained. It is in all probability a corruption of the word Sháaliko or Cáaliko, a name used by the Zúñis for a similar Katcína among those people.

Lomávāntiwa. (m.) Beautifully Figured.

From lóloma, beautiful, good, pretty, etc.; bān, the root of all words expressing such ideas as figure, write, draw, etc., and No. 2.

Undoubtedly refers to masks as they are standing in the kiva painted up and decorated with the proper symbolism ready for use in the ceremony.

Haháii. (f.)

The meaning of the word, which is the name of a female Katcína, has not thus far been ascertained. It seems to be an archaic word, and occurs in the songs of that Katcína.

Áyangtiwa. (m.) Rattling (is) Being Done.

From áyanta, rattle (a gourd, rattle), and No. 2.

It is difficult to translate the word into corresponding English. The German "Es wird gerasselt" would give the sense expressed by the name more adequately.

Ciwíhongnōma. (f.) Twigs Stand (Upright).

From cíwi, twig, branch, especially the point of the same, hong, plural root of stand up, be raised, erected, etc., and No. 10.

XII. NAME GIVER BELONGING TO THE KÉLE (SPARROW HAWK)
CLAN.

Pūhūmcaima. (m.) Now Get Wings.

From pūhū, now, just, etc., and mácaima, get wings, or become winged.

Refers to the young hawk, whose wings are beginning to be covered with feathers.

Macángyamka. (f.) That Which Has Wings (the Winged) Comes Out.

From máca, wing, but here probably an abbreviation of macáita (the) winged, or bird; yam, root of verbs expressing come out, emerge, etc., and No. 4. The ng in the middle of the word seems to be inserted for euphony's sake.

The name undoubtedly refers to the young sparrow hawk whose wings begin to be covered with feathers.

Macáheptiwa. (m.) Bird Being Hunted.

From máca (see previous name), hep, root denoting hunt, seek, pursue, etc., and No. 2. Máca may also mean wing.

The bearer of the name is thought of as hunting a wing, or as pursuing or hunting birds, in this case the sparrow hawk.

Macátoiniwa. (m.) Make Wings.

From macátoi, root of make or prepare (artificial) birds, wings, etc., and No. 3.

The Name Giver undoubtedly had in mind the preparing of artificial wings or birds, which objects are frequently made for masks, Kacínas, etc., in connection with various ceremonies.

Macáhongniwa. (m.) Wings or Birds Being Raised.

From máca, wing, or abbreviation for bird; hong, root word of raise, erect, cause to stand up, and No. 3.

Either the wings of the sparrow hawk, as they are raised up when being flapped, or certain artificial birds, that are put up before certain Hópi altars, are referred to in this case.

Macáyaoma. (m.) See the same name under No. II., only in this case the sparrow hawk is referred to instead of the crane.

Kélnömtiwa. (m.) Sparrow Hawks Covered.

From kéle, sparrow hawk, No. 5 and No. 2.

The meaning may be: Sparrow hawks covered or enveloped by their own plumage; or, The young brood covered in their nest by the old bird.

Kélhoya. (m.) Little Sparrow Hawk.

From Kéle, and No. 1.

Kélhongniwa. (m.) Sparrow Hawks Stand.

From kéle; hong, the root word of verbs signifying raise, stand up, erect, etc., and No. 3.

Kélhongva. (m.) Sparrow Hawks (just) Raised, or Caused to Stand.

From kéle; hong (see previous name), and No. 6.

It is not quite clear just what is referred to. Probably the little name bearer is thought of as having caught some young birds and deposited them on the ground.

Kélmöysi. (f.) Sparrow Hawk Spread Out.

From kéle; möy, the root of spread or spread out, and No. 8.

It is difficult to say just what the name refers to. My principal informant said the Name Giver undoubtedly had in mind a flock of hawks that spread out as they were flying away. The correctness of this explanation, however, is made somewhat doubtful, first by the fact that it is not very usual for sparrow hawks to fly in flocks, and secondly because of the name being in the singular number, at least the noun part of it. So far as the verb part in the name, this being the same in the singular and in the plural number, is concerned, that explanation of the name is permissible. It might, however, also refer to a bird, for instance a dead one, or even the skin of a bird, to be laid or spread on the ground.

Kelénkwa. (m.) Sparrow Hawk Head-feather.

From kéle and nákwá, wish, prayer, head-feather.

This name undoubtedly refers to the head-feathers that are worn on the head by certain personages, such as the Maraú priestesses, in their ceremonies. Usually two of these feathers are used. They are tied together with a cotton string and then fastened to the scalp lock of the participant in the ceremony.

Kélyaonöma. (f.) Brings (a) Sparrow Hawk.

From kéle; yáoma, bring, fetch, and either No. 5 or No. 10. In the latter case the meaning of the name would be as translated, while in the first case the meaning would be: Brings (a) Sparrow Hawk Folded up or Enveloped, in which case, again, the last word might refer to a bird being wrapped up in a covering or in its own plumage. This is one of the cases where the exact meaning of the name is not apparent from its construc-

tion, and where the Name Giver alone could tell just what was referred to when the name was given.

Kelé-mana. (f.) Sparrow Hawk Maiden.

From kéle and mána, maiden, virgin.

The name undoubtedly signifies a female sparrow hawk, although it would also be applicable to a girl about to be initiated in some order, all such novices being called Kekélhoyas (singular Keléhoya).

Kélyamtiwa. (m.) Sparrow Hawks Have Come Out.

From kéle; yáma, emerge, come out, etc., and No. 2.

Reference is said to be made to a brood of young birds that is just emerging from the eggs, though other explanations, including the idea of sparrow hawks coming out of or emerging from something, would be permissible.

Nakwáheptiwa. (m.) Head-feathers (being) Hunted.

From nákwa, head-feather; hep, root of words signifying hunt, search, etc., and No. 2.

The Name Giver undoubtedly had in mind the sparrow hawk head-feathers worn by the participants in such ceremonies as the Maraú. Wúwūchim, etc., and which head-feathers are being thought of as hunted up and brought to the kiva in which they are to be used.

Nacítima. (m.) Arrays Himself.

From náci (see No. 11); but in this case the root of verbs signifying array or decorate one's self with a náci, the form tíma indicating that this is done either while going straight ahead, or at different places in a straight line.

It is said that the name refers to the novices of the Wúwūchim Fraternity, who are arrayed in their initiation costumes (kélnapnas), and who are in this case thought of as standing in a straight line, or perhaps as walking in a procession. All novices in Hópi fraternities are called Kekélhoyas (Little Sparrow Hawks). The origin and reason of this designation has not thus far been ascertained.

Sikákuku. (m.) Yellow Foot.

From sikángpu, yellow, and kúku, foot.

Refers to the yellow feet of the sparrow hawk.

XIII. NAME GIVER BELONGING TO THE KÓHĀNG (SPIDER) CLAN.

Nakwángayniwa. (m.) Head-feather Waved Sideways.

From nákwa, wish, prayer, head-feather; ngáyay, root word for wave, or move from side to side, and No. 3.

Undoubtedly the head-feathers of dancers are referred to, which are thought of as waving from side to side, probably to the stepping of the dancer. But why a member of the Spider clan should refer to the nákwa is not quite apparent, and is unusual. It is possible, however, that the head-feathers of the Antelope priests are referred to, which cult is in Oraíbi chiefly in the hands of the Spider clan.

Wíchövi. (m.) Spider Web.

XIV. NAME GIVER BELONGING TO THE KÓKOB (BURROWING OWL) CLAN.

Macángötiwa. (m.) Birds Being Followed.

From máca, really wing, but here, in all probability, abbreviation of macáita, the winged, or bird; ngö, root word of follow, pursue, etc., and No. 2.

Refers to a burrowing owl, which with the Hópi is a more or less sacred bird, and which is here supposed to be pursued probably by the bearer of this name.

Macáyamtiwa. (m.) Wings Have Come Out.

From máca, wing; yáma, come out, emerged, and No. 2.

The name may refer to the growing feathers in the wing of the burrowing owl, or it may have reference to young birds having emerged from the eggs, in which case máca would have to be taken as: That with Wings, or, The Winged, or Bird.

Macáhongyi. (m.) Has Raised the Wing.

From máca, and hónyi, has raised, erected, caused to stand up.

Reference is made to a burrowing owl that has raised its wings ready to flap them or to fly away.

Macáhoyniwa. (m.) The Winged Flown Out.

From máca, here undoubtedly the winged or bird; hoy, root word for fly away or leave the nest, especially used of a brood that has left the place where it was hatched, and No. 3.

If the words are translated in this way they would in this case refer to a brood of burrowing owls that has left its nest. The name might also refer to wings having been blown away by the wind.

Qömáyonsi. (m.) Exact meaning obscure on account of the uncertainty regarding the syllable "yon."

From qǫma, root of words that pertain to face decorations; yon, and No. 8.

The Name Giver may have had in mind the typical face decoration of the Hópi warriors, as all the male members of this clan are looked upon as káklehtaka (warriors). Just in what sense this reference is made is uncertain, owing to the doubt that exists as to the exact meaning of the element "yon." Should it be the root of yóniita, owe, be indebted, the meaning would be: Owe (a) Face Decoration, or Indebted to (in the sense of due to) a Face Decoration, or a Painted Face.

Qömáhongnōma. (f.) Stand (with) Painted Faces.

From qǫma, root of words pertaining to face painting; hong, root of the plural forms of stand, raise up, etc., and No. 10.

It is believed that the name refers to a line of Mómchitu priests or warriors, both of whom belong chiefly to the Burrowing Owl clan, and whose faces are said to be painted in the typical colors of the Hópi warriors.

Qömáyeshva. (m.) Face Painted (just) Seated.

From qǫma, root for words pertaining to face painting; yéshe, sit, alight, etc., and No. 6.

The name is said to refer to a number of priests of the Mots Society, who belong chiefly to this clan, and who are supposed to have painted their faces and then seated themselves in their ceremonial kiva.

Qömáhongsi. (f.) Face Painted Stand.

From qǫma (see previous); hong, plural of stand, raise, etc., and No. 8.

Undoubtedly refers to priests with their faces painted and standing ready for a ceremony.

Macáhongva. (m.) Wings Raised.

From máca, wing; hong (see previous), and No. 6.

Refers to wings of the burrowing owl as they are raised up when flapped.

XV. NAME GIVER BELONGING TO THE KÚKUTSI (LIZARD) CLAN.

Cákvāima. (m.) Blue (or Green) Figured Walks.

From cakw, the root of all words pertaining to blue or green; bána, figure, write, draw, etc., and No. 9. The w in cakw is dropped for euphony's sake.

Refers to a lizard that gradually assumes different colors and hues during summer.

Cákwaima. (m.) Blue (or Green) Walks.

From Cakw (see preceding name); wai, root for all words pertaining to walk, go, etc., and No. 9.

Refers to a lizard, running or going straight ahead.

Cákwyamka. (f.) The One that Comes Out Green (or Blue).

From Cakw (see previous); yáma, come out, emerge, and No. 4.

Reference is made to the lizard emerging from its skin when shedding it.

Pūhū-mana. (f.) New Maiden.

From pūhū, new, fresh, and mána, maiden, virgin, etc.

The name is said to refer to the lizard after it has shed its skin and thus has become new, as it were.

Nacínömka. (f.) The One That is Enveloped in Self Blossom.

From No. 11, nöm, root of words signifying cover up, envelop, and No. 4.

It is not quite clear what the Name Giver may have had in mind, but she very likely thought of a lizard being arrayed in its own beautiful skin, which in this case would be considered its náci.

Nacíngyaonöma. (f.) Brings Náci Along.

From No. 11, yáoma, bring, fetch, and No. 10, the ng undoubtedly being inserted for euphony's sake.

My informant was of the opinion that reference was made to a lizard that was just shedding its skin (nací-chihpu), but the latter not being entirely detached, was thought of as being dragged or carried along. It is possible, however, that the name is derived from na, self, cínganta, peel, strip, etc., in which case the meaning would be: Brings Self Peeling Along. (Compare Nacing-yamtiwa, Class XV.)

Nacíngönsi. (f.) Self Blossom Around Neck.

From No. 11, ngön, root of words signifying around the neck, and No. 8.

Is said to refer to the skin of the lizard that may still be adhering to its neck when it is shedding its skin.

Nacítoiniva. (m.) Prepare Self Blossom.

From nacítoi, root of words signifying make, prepare, or provide Self Blossoms (see No. 11), and No. 3.

This name was in this case said to refer to the blossom of the tükámsi plant, which is controlled and owned by these clans,

and, while growing, is preparing its own adornment in its blossoms. It may, however, refer to the skin of a lizard or snake.

Talásngaynóma. (f.) Tassel Waves.

Either from *tála*, tassel, or *talási*, pollen; *ngayáyata*, wave, sway from side to side, and No. 10.

If derived from *tála*, as my informant insisted, the “s” would be inserted for euphony’s sake. I am inclined to believe, however, that *talási* is meant, especially as the name refers to the herb *tūkámsi*, and it would seem more appropriate to speak of pollen than of tassels of that herb. This herb is said to be controlled by the Lizard and its related clans, and, in fact, occasionally, though very seldom, a *tūkámsi* clan is mentioned.

Nacíngyamtiwa. (m.) Self-peeled Emerged.

From *nap*, self (the p being dropped for euphony’s sake); *cinganta*, peel, take off a rind, chaff, bark, etc., and No. 2.

Refers to the lizard emerging from its old skin, from which it has peeled itself.

XVI. NAME GIVER BELONGING TO THE KWÁHU (EAGLE) CLAN.

Kwáchakwa. (m.) A name difficult to translate by one or two English words. It is applied to a special feather in the wing of the eagle, and also to bunches of this particular feather worn on the head by priests and dancers in many ceremonies.

Kwáhongsi. (f.) Eagles Stand.

From *kwáhu*, eagle; *hong*, root of words signifying the plural of stand up, be raised up, etc., and No. 8.

Probably refers to eagles standing in their nests.

Kwáchoki. (m.) Eagle Sits.

From *kwáhu* and *chokíota*, sit, be placed.

Probably simply refers to an eagle in a sitting position, or it may refer to eagles being placed on a rack, on which they are carried home when captured.

Kwávānka. (f.) The One That Figures or Draws an Eagle.

From *kwáhu*; *bānta*, write, figure, draw, and No. 4.

The meaning probably is that some one draws a picture of an eagle, though “The One Figured Like an Eagle” would also be admissible.

Kwátaka. (m.) Eagle Man, or Male Eagle.

Kalákwa. (m.) A certain unidentified brush, said to be similar to *táva* (*sarcobatus vermiculatus* [Torry]).

The eagle is probably supposed to use this brush in building its nest.

Nakwáwaytiwa. (m.) Head-feather Sways or Waves.

From nákwa, wish, prayer, head-feather; way, root of words denoting a waving or swaying motion, and No. 2.

Refers to a bunch of eagle-feathers, which is waved by the wind or air, on the head of a participant in a ceremony.

Kwáyethnöma. (f.) Eagles Sit.

From kwáhu; yéshe (plural of kátu), sit, lie, and No. 10.

Reference is made to an eagle in a sitting position. But if nöma here has the meaning of No. 5, which may be the case, eagles sitting on their nest and covering their brood would be referred to.

Kwánömtiwa. (m.) Eagle Covered or Wrapped Up.

From kwáhu, No. 5 and No. 2.

The meaning may be: A young eagle covered up by the old eagle in the nest, or an eagle covered up by his own plumage.

Kwángöva. (m.) Followed (an) Eagle.

From kwáhu and ngöngöva, follow, pursue.

The child is imagined to be a hunter, following an eagle. Young eagles are captured every spring by certain clans and raised in the village. On the day after the farewell Katsina-Ceremony they are all killed, and their feathers and skins carefully put away for ceremonial use.

Kwáyeshva. (m.) Eagle Alighted.

From kwáhu, yéshe, and No. 6.

An eagle is referred to that has just alighted, probably on his nest.

XVII. NAME GIVER BELONGING TO THE KWÁNI (AGAVE) CLAN.

Cákwyamsi. (f.) Blue Comes Out.

From cákawusa, blue or green; yámakto, come out, emerge, and No. 8.

Refers either to the green leaves of the agave plant or the juniper-tree, or to the blue berries of the latter, the agave clan being related to the Juniper clan.

Cíhongsi. (f.) Blossoms Stand.

From cíhu, blossom, and hóng, stem (plural) of wūnúpto, erect, raise up, etc., and No. 8.

Refers to the agave plant as it stands and blossoms.

Mótcku. (m.) Yucca Point.

From móho, yucca plant (*yucca glauca*), and tcúku, point, corner, etc.

Refers to the sharp pointed leaves of this plant.

Móho. (f.) Yucca Plant (*yucca glauca*).

Móvi. (f.) Yucca Plant Root.

Náashastiva. (m.) Ready or Provided.

From náashash, stem of words signifying provide, make ready, and No. 2.

The name is claimed to refer to roots of the yucca plant, which are thought of as having been provided and lying ready for the ceremonial head-washing which is practiced in nearly all Hópi ceremonies, and on other occasions. The Agave clan is said to own the yucca plant.

XVIII. NAME GIVER BELONGING TO THE MÁSAUWUU (SKELETON) CLAN.

Mótooma. (m.) Nods Slowly.

It could not be ascertained just what was referred to.

Másauwuu. (m.) Skeleton.

The Hópi designate a dead body or corpse and a skeleton by the same name.

Nacíwaytiwa. (m.) Run from (the) Náci.

From No. 11, way, root word of run, escape, etc., and No. 2.

This peculiar name is said to refer to a certain personage appearing on certain occasions in the village as Másauwuu (Skeleton). He is most hideously costumed and masked, and among other things carries a black ear of corn on his back. This ear of corn he calls his náci, special decoration or adornment. He strikes at people who are then fleeing from him, being frightened by the náci.

Shúyurzhtiwa. (m.) Look Just Sideways.

From shu, just, exactly, etc.; yur, root of words signifying look, behold, see, etc., and No. 2. The "zh" seems to be used for euphony's sake.

Reference is made to Másauwuu, who occasionally appears with other Katcínas in the villages, hideously masked and costumed, and who constantly looks from one side to the other. Indirect reference is also made to the burrowing owl, the clan of that name being related to the Skeleton clan. This bird is also said to often look sideways. The impersonator of Más-

auwuu in these dances is always supposed to be a member of these clans.

Yóshamna. (m.) Waving Fire.

This peculiar name is said to refer to the belief that skeletons wander about in the night swinging or waving a spark of fire. The word seems to be very seldom used, and its exact etymology could not be ascertained.

XIX. NAME GIVER BELONGING TO THE ÓMAWUU (CLOUD) CLAN.

Bánömtiwa. (m.) Covered or enveloped by water.

From báhu, water, and Nos. 5 and 2.

Refers in all probability to a field covered or flooded by water after a rain.

Báyamka. (f.) The One Emerging from the Water.

From báhu; yamakto, emerge, and No. 4.

May refer to various things, and the Name Giver only could give the exact meaning.

Bátoti. (m.) Water All Over.

Refers to a scene during a heavy rain when the country is covered all over with water.

Bátala. (m.) Water Light.

From báhu and tála, light, clear.

A scene is referred to when, after a heavy rain, the ground is covered with water, which gives an appearance of light, especially in the dark.

Báhongniwa. (m.) Water Standing Up.

From báhu, hong, and No. 3.

Refers to the little columns of water that rise from the falling and splashing of heavy raindrops on a sheet of water.

Báhongva. (m.) Water Raised Up.

The same as the previous, but va instead of níva.

Báwaima. (m.) Walk on Water.

From báhu and wáima, walk, go straight ahead.

This is supposed to refer to the dragon fly walking on the water. This insect is referred to in various ways in the Hópi ceremoniology.

Bánömka. (f.) The One That Covers (With) Water.

From báhū, water, and Nos. 4 and 5.

The exact meaning could not be ascertained. It is believed, however, that it refers to one who floods or leads the water on a field, covering or enveloping it, though "The One That

Covers Water" would also be consistent with the construction of the name.

Lomákwaptiwa. (m.) Well Mounted or Put On.

From lóloma, good, well, etc.; ákkwaplawu, load, put on, mount, and No. 2.

Clouds are in all probability referred to, though just in what sense does not seem to be quite clear. They are sometimes spoken of as being dressed or loaded with moisture, or they may be thought of as being mounted (kwápiota) on the backs of the cloud deities, as wings on the backs of birds and butterflies. It is not impossible, however, that this is one of the cases, referred to in the introduction, where reference is made to the clan totem of a closely related clan, in this case the Young Corn-Ear clan. In this case the meaning would be that the young corn-ears are nicely mounted on the corn-stalks, or that the corn-stalks are well loaded with ears of corn.

Lapána. (m.) Icicle.

Múna. (m.) Flooded.

Refers to the flooding of the fields by the high waters coming down the washes, an event for which many prayers are uttered, songs chanted, and offerings made.

Yóywaima. (m.) Rain Walk.

From yoy, root of words pertaining to rain; wai, root of go, walk, etc., and No. 9.

Refers to rain at a distance that seems to move along in a straight line. The word in the Hópi is one word, and is difficult to translate literally. The idea contained in the word is: Raining while moving along; or, Moving, going along with rain.

Ómawuu. (m.) Cloud.

Ómawhtiwa. (m.) Clouded or Full of Clouds.

From ómawioma, become clouded, and No. 2.

Namítñaoma. (m.) Intermingle.

The word really means join, fit, put together, or into each other.

Refers to clouds meeting and intermingling.

Móhtii. (m.) First.

Refers to a cloud preceding other moving clouds.

XX. NAME GIVER BELONGING TO THE PÍHĀSH (YOUNG CORN-EAR) CLAN.

Möcínömka. (f.) The One That Folds or Covers Up a Corn-Husk Packet.

Derived from möci, the corn-husk packet on prayersticks, No. 5 and No. 4.

The little Name Bearer is imagined as grown up and as preparing prayer-offerings in some ceremony.

Nátwantiwa. (m.) Have Been Planted.

From nátwanlawu, plant, and No. 2.

A field in which corn has been planted is referred to.

Qöyávi. (m.) A Particular Whitish Corn-Ear.

Lomangakioma. (m.) Coming Out Beautifully.

From lóloma, good, well, beautiful, and nōngakioma (plural), emerge, come out.

Refers in all probability either to the corn coming out of the ground or to the corn-ears coming out of the stalks.

Éhpetavi. (m.) Leave, Put, By the Side.

From éhpe (hardly ever used alone), beside, aside, and táviima, leave, put down, place, etc.

Refers to a second planting of corn beside or near the first corn hills, in case the latter were destroyed.

Áhpa. (m.) Bed, Pad, Cover (on the floor or earth).

Refers here, it is claimed, to the layer or covering of green corn-stalks that is placed on the plaza early in the morning on certain ceremonial days, such as the Maraú ceremony.

Hūmíhoynōma. (f.) Shelled Corn Blows Away.

From hūmíta, shelled corn, or shell corn; hóhoya, blow away, and No. 10.

This is one of the names that permits of different interpretations. It may refer to shelled corn that is covered up and the chaff from shelling blowing away; or it may mean that the shelled corn is covered up by the chaff that is blown over it; or it may even mean that that which is blown away from the corn that is being shelled—namely, the chaff—is covered up. Only the Name Giver herself could state definitely what she had in mind when coining the name. In case the idea “covered up” be referred to, the ending nōma would, of course, be No. 5, instead of No. 10, as given above.

Hūmíta. (m.) Shelled Corn.

Hūmíhoyniwa. (m.) Shelled Corn Blown Away.

From hūmíta, hóhoya, blow away, and No. 3.

The meaning is somewhat obscure, but it is probably either that corn is being shelled, in which case hūmíta would be taken as a verb, and the little particles of chaff are blown away, or shelled corn is referred to, the meaning of hóhoya being the same.

Hūmíwaima. (m.) Shell(ed) Corn Walks Straight Ahead.

From hūmíta and waíma, go, walk. The connection of the two elements in the word seems to be somewhat arbitrary, but the meaning probably is that some one walks or goes about with shelled corn. If corn-ears were spoken of, the literal translation of the word might be permissible, as corn in the stalk, or in ears, is often personified. The idea of "straight ahead" is expressed by the verbal form waíma, instead of waínuma, go about.

Hūmíwainōma. (f.) Shell(ed) Corn Goes Covered.

From hūmíta; waí, stem of words meaning walk, go, etc., and No. 5.

The meaning is either that some one, who is covered or wrapped up, goes with shelled corn, or that the corn carried is covered or wrapped up. It is possible, however, that No. 10 is meant instead of No. 5, in which case the name would be the same as the previous one, only female instead of male.

Hūmíletstiwa. (m.) Shelled Corn in a Row.

From hūmíta, either shell corn, or shelled corn; lálehta, place in a row, side by side, and No. 2.

Reference is made either to a row of piles of corn, or to a row of women shelling corn; probably the latter.

Hūmíh-mana. (f.) Shelled Corn Maid.

From hūmíta and mána, virgin, maiden. The h stands for euphony's sake.

Reference is undoubtedly made to a maiden shelling corn.

Hūmíyeshtiwa. (m.) Shelled Corn Lying Around.

From hūmíta; yéshe (plural of kátu), sit, stay, lie, and No. 2.

While the translation of the name as given is permissible, the rendering, Shell Corn Seated, would also be correct, though somewhat irregular. The meaning then would be that those who are shelling corn are sitting.

Hūmíyeshva. (m.) Shelled Corn (just) Placed (literally, seated).

From hūmíta (see previous name), and No. 6.

As in the preceding name, the word *hūmíta* may also be treated as a verb, in which case the meaning would be that those who shell corn have (just) seated themselves.

Hūmíhāvi. (f.) Hunted Shelled Corn.

From *hūmíta*, and *héplawu* (prft, *hāvi*), seek, hunt.

Hūmínōmka. (f.) The One Who Covers Up Shelled Corn.

From *hūmíta*; *nōnōma*, and No. 4.

Hūmíyonsi. (f.) Owes (?) Shelled Corn.

From *hūmíta*, and No. 8.

The derivation of the syllable “yon” is not clear. If it be derived from *yóniita*, be indebted, owe, the meaning of the name would be: She Who Owes Shelled Corn.

Hūmíngösi. (f.) Shelled Corn Follow.

From *hūmíta*, shelled corn; *ngōwa*, followed, and No. 8.

The exact meaning is somewhat obscure, though it is probable that what is meant is, that one who is shelling corn is followed or pursued. The syllable “ngö” might also be derived from *ngōnta*, tied around the neck, in which case the meaning would be: Shelled Corn Tied Around the Neck; referring to necklaces of shelled corn worn by certain *Katcínas*.

Morívoci. (m.) Bean.

Beans are very extensively raised and used by the *Hópi*. Names of different kinds of vegetables are occasionally given to children by members of this clan.

Macávānka. (f.) The One That Figures (or Marks) a Wing.

From *máca*, wing; *bān*, root word of write, draw, figure, etc., and No. 4.

It is not quite apparent why this name should be given by a member of the Young Corn-Ear clan, unless it be in reference to some related clan, for instance, the Cloud clan. In that case the clouds would here be referred to; they are sometimes spoken of as having faces, wings, as carrying burdens, etc. My informant, however, may have been in error about the clan relationship of the Name Giver he had in mind in connection with this name.

Macátiwa. (m.) Wings (have been) Made.

From *máca*, here the verb stem of words signifying make or prepare wings, and No. 2.

The Name Giver probably had in mind artificial wings, as they are frequently prepared for ceremonial purposes. (See also, explanation in connection with the previous name.)

Möcínömka. (f.) The One That Wraps Corn-Husk Packet.

From möci, a small packet, made in ceremonies, especially for nearly all báhos, of corn husks, and usually containing sacred meal and honey; of No. 5 and No. 4.

The little Bearer of this name is imagined to be grown and to be preparing in some ceremony the corn-husk packets for some prayer-offering.

Taláskwaptiwa. (m.) Corn-Pollen Loaded.

From talási, corn-pollen; kwap, root word for mount, put on, load on, and No. 2.

Refers to the leaves of the corn-stalks, which are loaded with pollen.

Múhpe. (m.) Píki Roll.

The píki, or thin wafer bread of the Hópis, is made of corn meal. The batter is spread very thinly on a hot, polished stone, and the sheet of bread then obtained is later rolled together, such a roll being called múhpe.

Talásnömtiwa. (m.) Corn-Pollen Wrapped Up.

From talási, corn-pollen; No. 5 and No. 2.

Refers to the corn-pollen enveloped in the curled corn leaves.

Qöyátpāla. (m.) White Bluff.

From qöya, white, and túhpāla, steep; also a bluff.

Refers to the steep sides of piles of white corn in the Hópi houses.

Honápsi. (m.) Red Corn-Ear.

The corn designated by this name is of a peculiar red color. between the regular red corn (palá-kaö), and a pale red (wíqtö).

Kiö-mana. (f.) Corn-Ear Maiden.

From káo, corn-ear, and mána, maiden, virgin, etc.

The corn-ears and corn-stalks are often personified and called maidens, especially in songs.

Talás-mana. (f.) Corn-Pollen Maiden.

From talási, corn-pollen, and mána (see previous).

Reference is made to the pollen found on the green corn leaves, which is used in nearly all Hópi ceremonies for many different purposes and in many ways.

XXI. NAME GIVER BELONGING TO THE PÍVA (TOBACCO) CLAN.

Cákwmöysi. (f.) Blue Spread Out.

From cakw, stem of all words pertaining to blue and green; möy, root of such words as lay out, spread out, etc., in order to dry, as peaches, fodder, herbs, blankets, etc., and No. 8.

Refers in this case to native tobacco, but more especially to the blue blossoms of the same, which are laid out to dry.

Cíhongniwa. (m.) Blossoms Stand.

From cíhu, blossom, flower; hong, plural verb root of stand, raised up, etc., and No. 3.

Refers to the blossoms of the growing tobacco plant.

Cíhongva. (m.) Blossoms Raised.

From cíhu; hong (see preceding word), and No. 6.

Meaning the same as the previous one, with the difference between No. 3 and No. 6.

Cíyonsi. (f.) Owe (a) Blossom or (a) Flower.

From cíhu; yon, the root of words signifying owe, be indebted to, etc., and No. 8.

Some uncertainty exists as to the exact meaning of this name. If "yon" is here used in the usual sense, as given, the meaning would be that something was owing or due to a flower or blossom, or that somebody owed a blossom or a flower to some one. In the latter case it would, in all probability, in some way refer to the many wrangles and contests for flowers and blossoms that take place among the children and young people in the Hópi villages. The flowers of the tobacco plant would in this case be referred to.

Píphongsi. (f.) Tobacco Stands.

From píva (nicotiana, attenuata Torr.), the native tobacco; hong, root word for stand, raised up, etc. (in the plural), and No. 8.

The name refers to the stems of the growing tobacco plant.

Pivá-mana. (f.) Tobacco Maiden.

From píva (see previous), and mána, maiden, virgin, etc.

It is difficult to say just what the name refers to, unless it be to the fact that the Hópi divide the plants into male and female plants, and that in this case the plant is called a maiden, as is very frequently the case with corn-stalks, corn-ears, etc.

Píphoya. (m.) Little Tobacco.

From píva, and No. 1.

The Name Giver had undoubtedly in mind a small píva plant.

Píphongniva. (m.) Tobacco Standing Up.

From píva; hong, and No. 3.

Reference is made to a number of growing píva plants or their stems.

Nacíletstiwa. (m.) Self Blossoms in a Line or Row.

From No. 11; lets, the root word of stand, laid, placed in a line or row, but side by side, and No. 2.

Very likely the Name Giver had in mind either a row of children decorated with píva blossoms, or a row of blooming plants, arrayed, as it were, in their own blossoms.

Cíyaoma. (m.) Bring(s) Blossom.

From cíhu, blossom, and yáoma, bring.

Refers to the flowers of the tobacco plant, which some one is supposed to have gathered and brings with him.

XXII. NAME GIVER BELONGING TO THE PÓSIWUU (MAGPIE) CLAN.

Lomáyeshitiwa. (m.) Alighted Well or Beautifully.

From lölama, good, well, beautiful, etc.; yéshe (plural of kátu), sit, alight, etc., and No. 2.

Refers to a flock of magpies having gracefully alighted.

Nacíngayniwa. (m.) Self Blossoms (are) Waved.

From No. 11; ngay, stem of words signifying wave, sway, etc., and No. 3.

In all probability some one is imagined as being decorated with magpie feathers that are being waved by the air or wind.

Nakwáyamka. (f.) The One Who Emerges with a Head-feather.

From nákwa wish, prayer, head-dress; yam the root word of emerge, come out, etc., and No. 4.

Reference is made to the emerging from the kivas of the Mómchitu priests, who I believe wear head-dresses preferably of magpie feathers.

Nakwávānka. (f.) The One Who Figures a Head-dress.

From nákwa (see previous name); bānta write, figure, draw, and No. 4.

The meaning is obscure, but may be: "The One Who Figures a Head-dress," meaning in this case, one like a magpie feather head-dress, which would find an analogy in the fact that, since the highly prized parrot feathers so much coveted for head-feathers are now very scarce, chicken and pigeon feathers are now often substituted, they being dyed red, green, and yellow to imitate the colors of the parrot feathers.

XXIII. NAME GIVER BELONGING TO THE PÓVOLI (BUTTERFLY) CLAN.

Macákwaptiwa. (m.) Wings Mounted.

From máca, wing; kwápioma, being put on or mounted, and No. 2.

Refers probably to the putting on of wings on artificial butterflies, that are used in certain ceremonies.

Macákwapnöma. (f.) Ditto (except female).

Políwahtiwa. (f.) Butterfly Escaped.

From póli, butterfly; wáyioma, escape, run away, and No. 2.

Lomávoyaoma. (m.) Flies Well.

From lóloma, good, well; (lóma when used as a prefix) and póyaoma, fly. The p is changed to v for the sake of euphony. Refers to the flying of butterflies.

Macávāima. (m.) Butterfly Going With Figured Wings.

From máca, wing, and vāima, figured, written, drawn—if object is in motion; the b being changed into v in compound words.

Políngōwa. (f.) Butterfly Followed.

From póli, butterfly, and ngōlawn, follow, pursue.

The meaning may be: One butterfly follows the other straight ahead, or that the Name Bearer follows or pursues a butterfly.

Kiwánvoyaoma. (m.) Butterfly Flies Beautifully.

From kiwanāw, pretty, beautiful (used by women), and póyaoma, fly; the p changing to v in compound words for the sake of euphony.

Lomáyaoma. (m.) Brings Well.

Derived from lóloma (in compound words lomá) and yáoma; bring, or bring by carrying in the hand.

Nothing special is referred to in the name itself, but the meaning undoubtedly is that some one brings a beautiful butterfly.

Macángöntiwa. (m.) Wing (tied) Around Neck.

Derived from máca, wing, and ngöniima, tie around the neck.

Reference, it seems, is made to some one who has butterfly wings tied around his neck.

Macávāntiva. (m.) Wings Figured.

Derived from máca, wing, and bānta, write, draw, figure.

Refers to the decorations on the wings of the butterflies.

Oömáintiwa. (m.) That to Decorate Face With Is In.

Derived from qömálawu, decorate faces; íniota, it is in, and No. 2.

One of the flowers said to be owned by the butterflies is the sunflower, the yellow petals of which are pulverized and the powder used for face decoration in such ceremonies as the Oáqöl, Lálakontū, etc., when this powder may be seen standing in trays near the altar, a fact which is here referred to.

Políhongva. (m.) Butterfly Raised.

From póli, butterfly, and hóng, raised or erected, and No. 6.

Refers to the wings of the butterfly standing up or being held upward.

Ála. (m.) Horn.

Refers to the horns of the butterfly.

Lomávoyaoma. (m.) Flies Well (Beautifully).

From lóloma, good, well, etc., and póyaoma, fly. The p is changed to v for euphony's sake.

Reference is made to a flying butterfly.

Macáhongnōma. (f.) Wings Raised (up).

From máca, wing or bird; hóngniima (pl. of wunúpto), raise up, erect, stand up, and No. 2.

Refers to the raised wings of a swarm of butterflies that has alighted on a bush.

Macáhoyioma. (m.) The Winged Flies Away.

From máca, wing, winged, and hóyioma, fly away, fly off.

Here undoubtedly butterflies are referred to, though the Name Giver may have had in mind butterfly wings being carried away by the wind.

Macávānsi. (f.) Wings Figured.

From máca, wing, etc.; bānta, figure, draw, write, and No. 8 p is changed to v for euphony's sake.

Refers to the figures on the butterfly's wings.

Macáwictiwa. (m.) Wings In a Row.

From máca, wing; wic, root word of line up, form in line or row, etc., and No. 2.

The name undoubtedly refers to a number of butterflies whose wings appear to be formed in rows or lines, one behind the other.

Macáletsnōma. (f.) Wings In a Row.

From máca; lets, root of words signifying in a line or row, but side by side, and No. 10.

The meaning is undoubtedly the same as the previous one with the difference between wic and lets.

Qötcwictiwa. (m.) White Lined Up.

From qöta, white; wic, root for: form a line or row, line up, but one before the other, and No. 2.

The Name Giver apparently had in mind a number of butterflies standing in a row or line.

Polí-mana. (f.) Butterfly Maiden.

From póli, butterfly, and mána, maiden, virgin, etc.

Póli. (m.) Butterfly.

Políhoyioma. (m.) Butterfly Flies Away.

From póli and hóyioma, fly away.

Políhoya. (m.) Little Butterfly.

From póli and No. 1.

Póvoli. (m.) Butterflies. (Plural of póli.)

Políhongka. (f.) The One Who Erects Butterflies.

From póli; hong, plural form of raise, erect, stand, etc., and No. 4.

My informants were somewhat puzzled as to the meaning of this name, but believe reference is made to the putting up of artificial butterflies before the altar in certain ceremonies.

Políyeshtiwa. (m.) Butterflies Alighted.

From póli; yéshe, alight, sit, etc., and No. 2.

Refers to butterflies having alighted on some bush.

Políyeshnöma. (f.) Butterflies Alighted.

Same as previous, only the female ending nöma takes the place of tíwa.

Políngösi. (f.) Butterfly Follows.

From póli; ngólawu, pursue, follow, and No. 8.

The meaning is that one butterfly pursues another.

Políhongsi. (f.) Butterflies Stand.

From póli; hong, and No. 8.

A number of butterflies are imagined standing on some herb or bush.

Políhongva. (m.) Butterfly Stands.

Same as previous, except va (q. v.) instead of si (q. v.).

Políwaytiwa. (m.) Butterflies Escaped.

From póli; way, root of words signifying fly or run away, escape, etc., and No. 2.

Políwaima. (m.) Butterfly Goes.

From póli and wáma, go, walk straight ahead or forward.

Poliwainöma. (f.) Butterfly Goes.

Same as previous, except female.

The idea straight forward can also not be made out, as only the root "wai" is given, which is used in all words pertaining to go, walk, wander, etc.

Kiwányeshnōma. (f.) Sitting or Alighted Beautifully.

From kiwáni, the woman's word for pretty, beautiful, etc.; yéshe, plural form of sit, alight, etc., and No. 10.

Refers to a swarm of butterflies having alighted on a bush. Some one suggested that nōma here had the meaning of cover up, envelope (see No. 5), in which case the meaning would be that the butterflies cover up or envelope the bush on which they have alighted.

Tūbāngyamsi. (f.) Emerged, Figured.

From tubāngqölö, figured, many colored; yáma, emerged, come out, and No. 8.

Refers to the butterfly larva emerging beautifully figured from its cocoon.

Tubāyamtiwa. (m.) Emerged, Figured.

Same as previous, but tíwa instead of si. (q. v.)

Macáwictiwa. (m.) Wings Striped.

From máca, wing; wic, root of words pertaining to stripes, marks, lines, etc.

Refers to such figures on butterfly wings, but as the name contains the root only, it cannot be determined whether it is to be treated in the verbal sense; wings are being striped or lined; or in the adjective sense: Wings are striped or marked with lines, but probably the latter.

XXIV. NAME GIVER BELONGING TO THE SHIWÁHPI (SAGE, CHRYSOTHAMNUS HOWARDII [TORRY] GRAY) CLAN.

Cíhongva. (m.) Blossoms Stand.

From cíhu, blossom, flower, etc.; hong, plural root of raise up, erect, stand, etc., and No. 6.

Refers to the shiwáhpi plant as it stands in full bloom.

XXV. NAME GIVER BELONGING TO THE SIKÁHTAYO (FOX) CLAN.

Cákwyamtiwa. (m.) Blue (have) Come Out.

From cakw, root of all words pertaining to blue and green; yáma, come out, emerged, and No. 2.

Refers either to the birth, or to the emerging from his burro, of a small gray or bluish fox (látayo).

Cákwnömtiwa. (m.) Blue Folded Up.

From cakw (see previous); No. 5 and No. 2.

The name is said to refer to the skins of the látayo as they may sometimes be seen in the kiva folded up, ready for use in some dance or ceremony.

Cákwhaynöma. (f.) Blue Hang(s).

From cakw (see previous); hay, root word of hang, be suspended, etc., and No. 10.

Refers to the skin of the látayo, mentioned before, which may often be seen suspended from the walls of houses, kivas, etc. It is possible that in this case the ending nöma may have the meaning explained under No. 5; in which case the name would be: Blue Hang(s) Covered Up, and the name would then call to mind the fact, that these skins may often be seen wrapped up in a piece of cloth or buckskin to protect them from dust and smoke.

Cákwhainöma. (f.) Blue Walks.

From cakw (the w being dropped on account of the following w); wai, root of such words as walk, go, go about, etc., and No. 10.

The meaning is, that a látayo is walking. Yet this is again one of those instances where it is difficult to say just what the Name Giver had in mind, because nöma may have the meaning of No. 5; in which case the meaning would be either that the animal is going about, wrapped or enveloped in his own bluish skin, or that some one, very likely the Name Bearer, is walking with a folded or wrapped up skin of the gray fox.

Cákwhēpnöma, or Cákwhävi. (f.) Blue Searches or Searched.

From cakw (see preceding); héplawu, hunt, search, seek (pft, hävi), and No. 10.

The construction of the name leaves it doubtful whether the meaning is that the látayo is being looked for or seeks or searches something himself. From the abbreviated form Cákwhävi, however, which is often used, it would seem that the latter is meant.

Lománömtiwa. (m.) Beautifully or Nicely Folded.

From lóloma, nice, beautiful, well, etc.; No. 5 and No. 2.

The form lomá may be taken as an adjective, in which case the meaning would be, that pretty fox skins are folded up; or it may be taken in an adverbial sense, in which case the correct translation of the name would be as given. The construction of the name admits of both renderings. In either case the fox skins referred to are those which are gotten ready for ceremonies, and may often be seen folded up in the kivas.

Lomángöva. (m.) Pursued Well.

From lomá, root for words signifying good, well, beautiful, etc., and ngólawu, follow, pursue, etc.

The meaning is, that a fox is being followed, and that it is done well, and the Name Giver undoubtedly had in mind the little boy to whom the name was given, and was prompted by the wish that he might become a successful hunter.

Lomángötiwa. (m.) Pursued or Followed Well.

From lomá (see previous); ngö, root of words signifying pursue, follow, etc., and No. 2.

Reference is undoubtedly made to a fox-hunt in which the foxes are being pursued in a manner that excites the admiration of some observer.

Lomáwaytiwa. (m.) Escaped Well.

From lomá (see previous); way, root of flee, escape, run away, etc., and No. 2.

Foxes are referred to that have made their escape in a splendid manner. The name, however, might also be rendered: (The) Good One (meaning a fox) Has Escaped.

Lomáwaima. (m.) Goes or Walks Well (Straight Ahead).

From lomá; wai, root of words, signifying go, walk, etc., and No. 9.

A fox is thought of as walking nicely straight ahead.

Lomákuku. (m.) Pretty Foot.

From lomá, and kúku, foot.

My informant believed that the pretty foot of the fox, especially of the látayo, were referred to in this case.

Qöyáhongsi. (f.) (The) Gray Stand.

From qöya, a peculiar gray, consisting of individual black and white objects, especially hair; hong, plural root of erect, raise up, stand, etc., and No. 8.

The name may either refer to a number of gray foxes or coyotes standing together, or to the hair on the skins of these animals.

Qöyáhongnöma. (f.) (The) Gray Stand.

For derivation and meaning see previous name. The ending nöma, as well as the ending si, seems to have no special significance beyond the fact that each indicates a feminine name.

Qöyáhepnöma. (f.) Hunt(s) (The) Gray.

From Qöya (see previous); hep, root of hunt, seek, search, etc., and No. 19.

The Name Giver evidently had in mind some one seeking a coyote or gray fox (látayo).

Qöyánömka. (f.) The One That Folds Up Gray.

From qöya; No. 5, and No. 4.

As only the root of "nöm" is used, it cannot be determined whether the meaning is that the látayo is folded or enveloped in his own grayish skin, or that some female person is folding up a gray fox skin.

Sikáhongroma. (m.) Yellow Stands Up or Rises.

From sikángpu, yellow, and hóngroma, be erected, raise up, also stand up, etc.

It is not quite apparent what is referred to, but very likely a number of yellow foxes which are supposed to rise or stand up.

Sikámöyniwa. (m.) Yellow Spread Out.

From sikángpu, yellow; möy, root of spread out, lay out, and No. 2.

The Name Giver had in mind a yellow fox skin spread or stretched out to dry.

Kiwánwikvaya. (m.) Brought (the) Beautiful.

From kiwáni, woman's word for pretty, beautiful, etc., and wíkvaya (plural of wíkva), bring, fetch; referring to animate objects.

The supposition is, that some one fetches a pretty fox, the Name Giver probably imagining the little one to have become a great hunter and seeing him bring in this highly prized game. Fox skins are used in many ceremonies and Kacína dances.

Lomángöntiwa. (m.) Beautifully Necklaced.

From lomá, good, pretty, beautiful; ngön, root of words signifying wear around the neck, etc., and No. 2.

Refers to pretty fox skins worn around the neck by certain Kacínas.

XXVI. NAME GIVER BELONGING TO THE TÁVE (A HERB, SARCOBATUS VERNICULATUS TORRY) CLAN.

Cákwkuiva. (m.) Blue Protrudes or Looms Up.

From cákwawusa blue, green; kúito, protrude, come or loom up, and No. 6.

Refers to the bluish sprouts of the plant when they begin to protrude from the stems.

XXVII. NAME GIVER BELONGING TO THE TÁWA (SUN) CLAN.

Lomáyeshva. (m.) Seated Well (Comfortably).

From lóloma, good, well, etc., and yéshe (plural of kátu), sit, rest, etc., and No. 6.

The meaning is somewhat obscure, but my informant believed that it undoubtedly referred to a party which the Name Giver had in mind as being comfortably seated in the sunshine. He said it might also mean "beautifully alighted," in which case it would refer to the alighting (setting) of the sun. The plural form of the verb would not necessarily be adverse to this interpretation, as according to Hopi tradition there are several suns who change about in making the circuit around the earth.

Lomáyeshva. (f.) Rarely used. Same as above.

Múyawuu. (m.) Moon.

Refers, of course, to the moon, the Moon clan being related to the Sun clan.

Kiwánletsnöma. (f.) Beautifully Lined Up.

From kiwáni, beautiful, nice (used by women); létslawu, place in rows or lines, line up, and No. 10.

The name, it is said, refers to the different layers or streaks sometimes seen in the dawning light.

Tawáyamtiwa. (m.) Sun (has) Risen.

From táwa, sun; yáma, come out, emerged, and No. 2.

XXVIII. NAME GIVER BELONGING TO THE TÁVO (COTTONTAIL RABBIT) CLAN.

Aámihoya. (m.) Little Buried One.

From áama, bury or cover up, and No. 1.

Refers to the little rabbits covered up or hidden in their burrow.

Hábiima. (m.) Seek (or Hunts) Straight Ahead.

From héplawu, hunt, and No. 9.

A hunter, looking for rabbits, is thought of either as going in a straight course or as looking for rabbits from place to place in a straight line.

Yéshiva. (m.) Just Sat Down.

From yéshe, sit, and No. 6.

Refers to rabbits who are seen sitting at different places.

XXIX. NAME GIVER BELONGING TO THE TÚWA (SAND) CLAN.

Pongñámöysi. (f.) Altar Spread Out.

From póngña, altar; möy, root of spread out, lay out, as objects to dry, etc., and No. 8.

Refers to the sand or sand field that is usually spread on the floor in front of the altars in Hópi kiva ceremonies.

Pūhúima. (m.) Renew.

From pūhū, root of words pertaining to make new, renovate, and No. 9. The verbal form "ma" gives it the idea of progress from place to place or straight ahead, or from time to time.

The name may refer to the renewal of Hópi altars either from time to time or from kiva to kiva.

Pongñáletsnöma. (f.) Altar In a Row.

From póngña; lets, which is the root for all forms of place, or form in line or row, etc., line up, etc., and No. 10.

Refers to the slabs and other parts of the altar which stand in the sand ridge in a row or line.

Pongñáletstíwa. (m.) Altar Placed In a Row.

From póngña; lets (see previous), and No. 2.

Refers in all probability to the same as the previous name.

Pongñáyeshitiwa. (m.) Altars In Place.

From póngña; yéshe (pl. of kátu), lie, be in place or placed, and No. 2.

The name in all probability refers to altar paraphernalia which has been brought into the kiva for use in the ceremony and is lying on the kiva floor. It may, however, also refer to the various altars that are put up in sand ridges in different kivas in certain ceremonies, such as the Soyál, Wúwūchim, etc.

Pongñánömsi. (f.) Altar Wrapped Up.

From póngña; No. 5 and No. 8.

Reference is undoubtedly made to the altar paraphernalia which are often wrapped up in an old piece of buckskin, cloth, or in a blanket when brought to the kiva for use in the ceremony from the house where they are kept. As only the root of "nöm" is given, the name could also be rendered: Wraps Up Altar.

Pongñáhongniva. (m.) Altar Erected or Raised.

From póngña; hong, the root of such words as erect, raise up, etc., and No. 3.

The name undoubtedly refers to an altar as it is seen erected on the sand ridge and sand field in the kiva.

Pongñáwicioma. (m.) Altar Drawn Up In Line.

From póngña, altar, and wicioma, draw up, arrange in line, that is, one object behind the other; another verb being used if several objects form a line by being placed side by side.

It is not quite clear what is referred to, but probably to such objects on Hópi altars as crooks, birds, báhos, etc.

Pongñá-mana. (f.) Altar Maiden.

From póngña, altar, and mána, maiden, virgin.

Reference is made to certain figurines on such Hópi altars as the Oáqöl, Lagón, etc., which are called maidens, as Oáqöl-mana (Oáqöl-maiden), Lagón-mana, (Lagón-maiden), etc.

Qömaletstiwa. (m.) Face Painted Lined Up, or In a Row.

From qöma, the root word of all words that pertain to painting the face; létslawu, place in a row or line several objects side by side, and No. 2.

The Name Giver alone could tell just what was meant by this name, as the construction of the name permits of different meanings, as: Those With Painted Faces In a Line or Row, Face Paintings or Marks In a Line or Row, etc.

Pongñáletsnöma. (f.) Altar In Row.

From póngña; altar, létslawu (see previous), and No. 10.

The name refers to the different slabs, sticks, bahos, etc., of an altar that stand side by side in the sand ridge.

Pongñámöysi. (f.) Altar Spread Out.

From póngña, altar; möy, root of words signifying lay or spread out, as peaches, herbs or corn to dry, and No. 8.

In this case the sand spread out on the kiva floor where an altar is erected is referred to.

Cíhongnöma. (f.) Blossoms Stand.

From cíhu, blossom; hong (pl. form of erect, raise or stand up, etc.), and No. 10.

Refers to the plant tūkámsi (prairie dog blossom) which is said to be owned by this group of clans, and which is here thought of as standing in bloom.

Bása. (m.) Field.

Cákwhongsi. (f.) Blue Standing.

From cákwawusa, blue or green; hong, plural root of raise up, stand, etc., and No. 8.

Refers to the blue blossoms of tūkámsi, "prairie dog blossom" (*delphinium scaposum*) which is said to be controlled by the sand clan.

Cákwuna. (m.) Blue Stands.

Same as previous, only here the verb is referred to in the singular.

Lomálehtiwa. (m.) Beautiful(ly) Straightened or Leveled Up.

From lólama, good, nice, beautiful; leh, root of words signifying straighten up, even up, level up, and No. 2.

XXX. NAME GIVER BELONGING TO THE TCÚA (RATTLESNAKE)
CLAN.

Lölöokongwuu. (m.) Bull-snake.

Members belonging to the Rattlesnake clan frequently give names referring to other kinds of snakes.

Nacíletsnöma. (f.) Self Blossoms In a Row.

From No. 11; lets, root of words signifying in a row or in a line, and No. 10.

The name is said to refer to the blossoms of *tūkámsi* (*delphinium scaposum*), a plant which is very extensively used in Hópi ceremonies, and which here seems to be thought of as forming the ornament of children or maidens that are supposed to be standing in a line. The plant is referred to because the *Tūkámsi* clan is closely related to the snake clan.

Kwiníwikya. (m.) Take North or Northward.

From *kwíni*, root of words pertaining to north, and *wíkya*, a peculiar plural form of *wíkva*, bring, fetch, something animate.

The name is said to refer to the getting and taking away of the snakes for and after the Snake ceremony by the priests, some of the snakes being hunted and afterwards released north, some west, etc., of the village.

Yúyahiova. (m.) Just Dressed Up.

From *yúyahio*, root of words signifying dress up, paint up, etc., and No. 6.

Undoubtedly reference is made to the Snake priests who are ready and dressed up for the ceremony.

Tcúhoyniva. (m.) Rattlesnake Gone.

From *tcúa*, rattlesnake; *hóya*, gone, left, literally: flown away, and No. 3.

Pongñáletsnöma. (f.) Altar In a Line.

From *póngña*, altar; lets, root of in line or row, line up, etc., and No. 10.

It is said that the name refers to the idols and altar paraphernalia of the Snake altar which are standing and lying in a line in the *kíva* during the ceremonies.

XXXI. IRREGULAR.

Maníhoya. (f.) Little Maiden.

Should be manáhoya, but it was said a little boy, who could not speak very well, called the little sister maníhoya, and so she kept that name.

Móro. (m.) Burro.

A nickname given to a boy because he once represented, as one of the clowns at a Katcína dance, a burro.

Múte. (m.)

A name derived from one of the Pueblos of New Mexico, and given to a Hópi by his people because he had been visiting the Pueblos.

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THE PONCA SUN DANCE

BY

GEORGE A. DORSEY

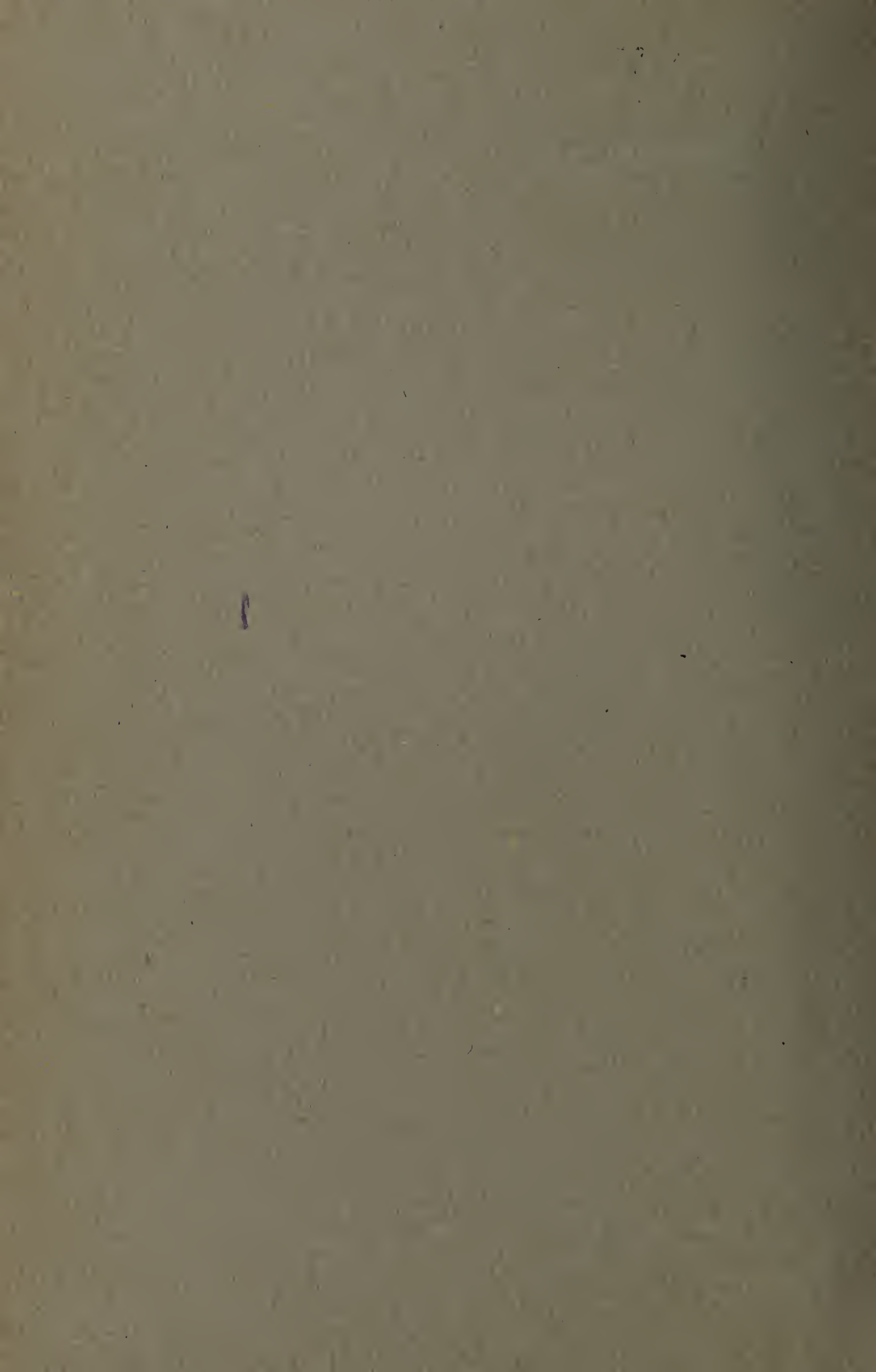
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THE PONCA SUN DANCE

By

George A. Dorsey

CONTENTS.

| | |
|-----------------------------|----|
| Introductory Note | 67 |
|-----------------------------|----|

PART I.—GENERAL OBSERVATIONS.

| | |
|-----------------------------|----|
| Name | 69 |
| Time and Duration | 69 |
| Participants | 69 |

PART II.—THE CEREMONY.

| | |
|--|----|
| First Day | 71 |
| The four secret tipis of preparation | 71 |
| The mourning feast | 71 |
| Second Day | 72 |
| Preparation for the sham battle | 72 |
| Spying the centre-pole | 72 |
| Moving the tipis of preparation | 73 |
| Inviting the dancers | 73 |
| Building the lodge | 73 |
| Capturing the centre-pole | 74 |
| The four tipi altars | 74 |
| Third Day | 75 |
| The race to the centre-pole | 76 |
| Painting the centre-pole | 76 |
| Preparation for the altar | 77 |
| The dancers enter the lodge | 77 |
| Completion of the altar | 77 |
| Beginning of the dance | 78 |
| The evening and night performance | 79 |
| Fourth Day | 79 |
| Fifth Day | 80 |
| The sunrise dance | 80 |
| The final dance | 81 |
| Secret rites in the tipis of preparation | 81 |
| The sacrifice | 81 |
| Torture | 82 |
| Paints and Costumes | 82 |
| First paint | 83 |
| Second paint | 85 |
| Third paint | 85 |
| CONCLUSION | 86 |

ILLUSTRATIONS.

PLATE

- I. Fig. 1. White-Eagle, Sun dance chief.
Fig. 2. Big-Elk, assistant leader.
- II. Fig. 1. Mourning feast.
Fig. 2. One of the secret tipis of preparation.
- III. Fig. 1. Sun dance servants.
Fig. 2. Sun dance pipe-bearers.
- IV. Fig. 1. Sun dance priests assembling.
Fig. 2. Mounted Dog-soldiers leaving the camp-circle.
- V. Sun dance priests awaiting return of Dog-soldiers.
- VI. Sham battle after capture of the center-pole.
- VII. Fig. 1. Diagram of first altar.
Fig. 2. Diagram of second altar.
- VIII. Fig. 1. Diagram of third altar.
Fig. 2. Diagram of fourth altar.
- IX. Fig. 1. View of third altar.
Fig. 2. View of fourth altar.
- X. Preparing the centre-pole.
- XI. Raising the centre-pole.
- XII. Entrance of priests and dancers to Sun dance lodge.
- XIII. Entrance of priests and dancers to Sun dance lodge.
- XIV. The Sun dance lodge altar.
- XV. Beginning of dance, outside the lodge.
- XVI. Incidents of the noon dance, third day.
- XVII. The dance to the setting sun, third day.
- XVIII. Incidents of morning dance, fourth day.
- XIX. Incidents of morning dance, fourth day.
- XX. General view of camp and Sun dance lodge, fourth day.
- XXI. Fig. 1. Depositing wreaths at foot of centre-pole, last day.
Fig. 2. Depositing sacrifices of flesh at foot of centre-pole, last day.
- XXII. Fig. 1. Costume of first group of dancers.
Fig. 2. Costume of second group of dancers.
- XXIII. Fig. 1. First paint of first group of dancers.
Fig. 2. First paint of second group of dancers.
- XXIV. Fig. 1. Costume of third group of dancers.
Fig. 2. Costume of fourth group of dancers.
- XXV. Fig. 1. First paint of third group of dancers.
Fig. 2. First paint of fifth group of dancers.
- XXVI. Fig. 1. Costume of fifth group of dancers.
Fig. 2. Costume of sixth group of dancers.
- XXVII. Fig. 1. First paint of sixth group of dancers.
Fig. 2. First paint of seventh group of dancers.
- XXVIII. Fig. 1. Costume of seventh group of dancers.
Fig. 2. Costume of eighth group of dancers.

PLATE

- XXIX. Fig. 1. First paint of eighth group of dancers.
Fig. 2. First paint of part of ninth group of dancers.
- XXX. Costume of ninth group of dancers.
- XXXI. Fig. 1. First paint of part of ninth group of dancers.
Fig. 2. Second paint of fifth group of dancers.
- XXXII. Fig. 1. Third paint of second group of dancers.
Fig. 2. Third paint of grandfather of third group of dancers.
- XXXIII. Fig. 1. Third paint of grandfather of fourth group of dancers.
Fig. 2. Third paint of sixth group of dancers.
- XXXIV. Fig. 1. Third paint of grandfather of seventh group of dancers.
Fig. 2. Third paint of seventh group of dancers.
- XXXV. Fig. 1. Third paint of grandfather of eighth group of dancers.
Fig. 2. Third paint eighth group of dancers.

Figure 1. Diagram of paint of buffalo skull, p. 78.

INTRODUCTORY NOTE.

The account of the Ponca Sun Dance here presented may, at best, be considered imperfect and unsatisfactory. This is due chiefly to the fact that I have been able to witness the ceremony but once, and that opportunity has not been afforded to investigate the ceremony by questioning the priests. It must also be noted that, owing to the rapid deterioration of the Ponca in recent times, the ceremony has lost much of its former hold on the tribe. Owing to the proximity of the camp-circle to the railroad and to white communities of considerable size, the ceremony is witnessed each year by a large number of white visitors. This has contributed much to weaken the genuineness of the feeling for the ceremony. Not the least difficulty which I encountered in the brief time that I have been able to devote to the Ponca, was my inability to secure the services of a satisfactory interpreter. This does not mean that there are no educated young men in the tribe, or that the priests are unwilling to give such information as they possess about the ceremony. The real difficulty lay in securing an interpreter who would be willing to confine his attention to the subject in hand. Imperfect as this account is, however, I offer it as a contribution to the study of the Sun Dance in general.

It is with much pleasure that I acknowledge my indebtedness to White-Eagle, the chief of the Ponca, to the minor chiefs, and to the priests and dancers of the ceremony for their uniform willingness to assist me, both in securing information on the ceremony and in photographing the more important events.

GEORGE A. DORSEY.

November 1, 1905.

PART I.—GENERAL OBSERVATIONS.

NAME OF THE CEREMONY.

The name the Poncas give to the Sun Dance ceremony is Sun-Seeing-dance; that is, the sun is a witness to the dance. Another name at times applied to the ceremony is Sacred or Mystery dance.

TIME AND DURATION.

The time of the ceremony is determined by the Thunder-men (Sun Dance priests), who assemble at the call of the tribal chief in the spring for this purpose. The month being determined, they choose the time of the month when the moon is at least half full. All the Ponca ceremonies of which I have any record have been held in June or July, the majority in the latter month.

PARTICIPANTS.

The priests of the ceremony are called Thunder-men, and are medicine-men who have fasted at least four times during previous ceremonies and who have learned the rites and paints. The priests determine who shall dance in each ceremony, each priest selecting one or more men who shall report to the priests in general at a certain time during the ceremony, when the dancer selects his instructor and remains in his care until the end of the ceremony and compensates him liberally for his instructions. Each individual chosen may be expected to be thus called, on three additional performances, whereupon he becomes a Sun Dance priest. To be thus chosen is not without considerable honor, for each dancer is supposed to bear the sufferings of the tribe. The priesthood of the Ponca Sun Dance is, therefore, a close corporation with self-perpetuating power. Each priest selects a servant and two pipe-bearers, one to take care of his pipe, the other to look after the gifts or presents. The ceremony is in charge of the oldest and most learned of the priests and more especially under the direction of the war-priest of the tribe. There are neither pledgers for the ceremony itself nor those who vow they will dance and fast.

During the ceremony the directors were as follows:

White-Eagle, Chief. (See Pl. I, Fig. 1.)

Hairy-Bear, Leader.

Big-Elk, Assistant Leader. (See Pl. I, Fig. 2.)

The following list contains the names of the priests, or grand-fathers, as those who attend to the painting are called, and those who were to fast and dance:

| PRIESTS. | DANCERS. |
|---------------------|---|
| 1. No-Ear. | Through-Hole. Black-Buffalo-Bull. |
| 2. Little-Walker. | Frank-Eagle. Fire-Shaker. Yellow-Ricket. Carl Four-Bear. |
| 3. Two-Crows. | Philip Other. Charles McDonald. Martin Blue-Back. Jack Rough-Face. Edward Little-Warrior. |
| 4. Sits-on-Hill. | Little-Hale. Willie Poor-Horse. Albert Black-Coal. (Oto.) |
| 5. Little-Dancer. | James Other. Jessie Gives-Water. Jack No-Care. |
| 6. Polecat. | Black-Horse. (Osage.) Clarence Black-Hair-Horse. Joe Knows-the-Country. |
| 7. Black-Elk. | Fred Smith. Fred Crooked-Hand. (Oto.) |
| 8. White-Deer. | Makes-Cloud. Little-Snake. Oscar Makes-Cry. John Bull. Buffalo-Chief. Mrs. Little-Snake. |
| 9. Little-Hard-Man. | Atkins White-Tail. Leonard Big-Goose. Leon Little-Turtle. John Hudson (Oto). (Oto.) |

From the list it is seen that four Oto and one Osage participated in the ceremony, and one woman.

PART II.—THE CEREMONY.

The time and place of the ceremony having previously been announced to the tribe, they aim to move camp and have formed the camp-circle by evening of the day before that set for the beginning of the ceremony. From this time until the close of the ceremony, all who are to participate in the ceremony abstain from women, otherwise serious accidents would result.

FIRST DAY.

THE FOUR SECRET TIPIS OF PREPARATION.

The camp-circle being completed, the priests selected four tipis, located one on the southeast, one on the southwest, one on the northwest, and one on the northeast of the circle. They assembled within these tipis according to the following grouping:

- No. 1. White-Deer.
Black-Elk.
Polecat.
- No. 2. Little Dancer.
Sits-on-Hill.
Hairy-Bear.
- No. 3. Two-Crows.
No-Ear.
Little-Walker.
- No. 4. White-Eagle.
Big-Elk.
Little-Hard-Man.

No rites were performed, but they visited back and forth from one tipi to another, provided certain raw materials to be used later in the ceremony, decided on the individuals who were to perform certain rites later on, and discussed the names of the men who were to be invited to participate as dancers during the ceremony.

MOURNING FEAST.

At about noon there occurred on the south side of the circle a mourning feast, at which time many presents, including horses, ponies, trunks, shawls, etc., were given away. This was followed by the feast. (See Pl. II, Fig. 1.)

The most important event of the day was the appointing by each priest of pipe-bearers and a servant who should run errands and assist him generally. The servants (see Pl. III, Fig. 1) collectively act as police and guard the camp. The pipe-bearers (see Pl. III, Fig. 2) always accompany the priest; one bears his pipe and paints and fasts just as the priest does who appoints him; the other pipe-bearer looks after the presents the priest receives for instructing the dancers.

SECOND DAY.

With daybreak the servants began clearing and making ready the space within the camp-circle, and the principal participants and mounted Dog Soldiers began to appear.

PREPARATION FOR THE SHAM BATTLE.

At about seven o'clock the chief, White-Eagle, made the following announcement: "The enemies are coming to attack our camp. We must be on the alert. All you young men get ready, for we must drive them away and let them know that we are prepared to repulse any depredation at all times. Mount your ponies, shoulder your guns, prepare to follow your leader (Hairy-Bear) and repulse them. They must be driven away for the safety of our camp and of our women and children." Immediately following this announcement, young men and old, gayly attired, began to appear and parade around the inside of the camp-circle. Big-Elk from time to time urged them to hurry and called for more men to volunteer. Near the center of the circle Big-Elk took his position with a standard, and by him sat several musicians about a large drum. (See Pl. IV, Fig. 1.) Near the drummers were gathered the men who had been selected to fast and dance in the ceremony. White-Eagle stood to their left and directed the performance, which was in the nature of preparation to meet the enemy. Thus arranged, they sang war-songs and related war stories for about an hour. (See Pl. V.)

SPYING THE CENTRE-POLE.

In the mean time the mounted warriors, the so-called Dog Soldiers, led by Little-Soldier, set off to the north and went to the timber to go through the formality of spying the tall willow tree (chosen because the willow is hard to kill), which had been selected the night before by the chiefs. (See Pl. IV, Fig. 2.) Then they returned toward the camp-circle, having painted themselves and being provided with grape-vine shields and willow poles for lances.

The majority of the horses were painted, and provided with willow collars and bell pendants. They entered the camp-circle on the north side, and singing, shouting and yelling, and brandishing their guns, they rapidly rode around the camp-circle, passing via the east and south. Then they charged upon the equally bedecked and painted crowd in the centre of the circle, and for over half an hour there ensued a very spirited and hilarious sham battle. (See Pl. VI.) During the sham battle White-Eagle and the sub-chiefs selected certain men to "capture the enemy," that is, to go with the one who located the tree to the timber, cut the tree and bring it to the centre of the camp-circle. It was then about midday and all went to their tipis for the noon feast and to give away presents, to show their joy at the successful outcome of the sham battle.

MOVING THE TIPIS OF PREPARATION.

Mention has been made of the tipis selected by the priests on the previous day, which served as meeting-places. In the early morning each of these was taken up bodily by women, relatives of the priests, and carried within the camp-circle about one hundred feet towards the centre. (See Pl. II, Fig. 2.) These tipis then became sacred and secret, and could not be entered by any one except the priests who belonged to them, or later by the dancers who elected to have as grandfather a priest, who, in conjunction with one or more priests, owned the tipis.

INVITING THE DANCERS.

Immediately after assembling in the secret tipis the servants were given the names of those who were to be invited to fast. They at once made the round of the camp crying out the names. The men on hearing their names called went to any one of the four secret tipis they chose, and each selected as grandfather the one he preferred to be his instructor. Each grandfather, however, aimed to get at least four men to paint and direct. Having chosen a grandfather, they henceforth remained in his tipi, except when they were in the Sun Dance lodge proper. In this secret tipi they were painted and costumed for the public performances, and from the time they entered the tipi until the ceremony came to an end they fasted.

BUILDING THE LODGE.

At about two o'clock a large body of men and women went to the timber and brought in many short limbs. With these, under the direction of White-Eagle, the Sun Dance lodge was erected.

This differed entirely from the elaborate and substantial lodge erected by the Cheyenne and Arapaho. The limbs were sharpened at one end and thrust into the ground in the form of a circle about seventy-five feet in diameter, with a wide open space or doorway towards the east. In this condition the lodge remained until the following morning.

CAPTURING THE CENTRE-POLE.

In the mean time the men appointed by White-Eagle in the forenoon, led by the one who had located the centre-pole, had gone to that part of the timber where the willow tree was standing. Arrived at the tree they halted, and the leader, Little-Soldier, related a war story, telling how he had killed an enemy. Then he rode around the tree, thus capturing it. The man selected to chop the tree walked around it four times, touching the tree once each time. Then each man present marched around it, counting coup on the enemy. After that it was felled without further ceremony, and carried by men to the edge of the camp-circle, where it was placed so as to extend north and south or crosswise to the sun, and there it was left until the following morning. It should have been taken into the circle in the afternoon, but the men were too late in returning with it. As late as seven o'clock White-Eagle and Hairy-Bear rode around the camp pleading that the pole be brought in, although they knew that their plea would be in vain. Furthermore, the lodge should have been dedicated on this night, but, as that was impossible, the men invited to fast danced and sang informally, both within and without the inclosure.

THE FOUR TIPI ALTARS.

These altars, or dry sand paintings, were erected in the afternoon, but the accompanying rites were not observed. Whether each altar was the work of one priest, or of all in the tipi, was not ascertained, nor is it known to what extent, if any, the dancers were allowed to participate in any rites which may have accompanied the construction of the altars.

ALTAR No. 1. A circular area within the tipi had been cleared and the ground made smooth. The diameter of this cleared space was about five feet. The space surrounding the cleared area was covered with sage, the butts being directed toward the outer edge of the tipi. The symbol itself consisted of four concentric circles, the one on the inside being red, the second yellow, the third green. These circles were made by excavating the earth to a slight depth

and covering the excavated surface with dried paint. The three inner circles were distant from each other about six inches. The outer circle was not excavated, but was produced by covering a broad, irregular area outside the third circle with red paint, which extended as far as the sage. (See Pl. VII, Fig. 1.)

ALTAR No. 2. As in the first tipi, the central part of the space within the tipi had been thoroughly cleared and the remaining portion covered with sage. In the centre of this cleared area was a cross, with arms of equal length, produced by two lines of sand made at right angles. At the end of each line was a peculiarly shaped symbol representing in a somewhat realistic manner the buffalo hoof. The explanation given of this altar was that the sage represented the people, the arms of the cross the paths of the buffalo and of the four winds, the buffalo hoofs, of course, being symbolic of the buffalo. (See Pl. VII, Fig. 2.)

ALTAR No. 3. The cleared space and the sage occupied the same relative areas they did in the first and second tipis. In the cleared area was a comparatively level sand field, about two feet in diameter. Surrounding this was a shallow trench two inches in width, with its sides covered with red paint. Over the sand field the narrow trench and the area of cleared ground still remaining were scattered eagle downy feathers. According to my informant, "there should have been four colors in this altar, but the leaders had changed it to suit themselves, in order to make the medicine stronger." The red trench was the symbol of the sun, while the whole altar represented the nest of the Thunder-Bird. (See Pl. VIII, Fig. 1, and Pl. IX, Fig. 1.)

ALTAR No. 4. The altar in this tipi bore a general resemblance to that in No. 1, the centre of the cleared area being occupied by four concentric circles, the inner by four concentric circles, with equal space between them. The inner circle, two feet and a half in diameter, was blue, the second circle was red, the next blue, and the outer circle red. No explanation was obtained concerning the meaning of this altar, beyond the statement that it was the sun's symbol of one of the four medicine worlds. (See Pl. VIII, Fig. 2, and Pl. IX, Fig. 2.)

THIRD DAY.

At sunrise White-Eagle made the circuit of the camp-circle on horseback, calling for the dancers to repair to their respective tipis of preparation.

THE RACE TO THE CENTRE-POLE.

Within half an hour the dancers, in charge of their grandfathers, left the four tipis and assembled on the south side of the camp. There they formed in one long line facing north. The dancers were entirely naked except for a loin-cloth and blanket. Their blankets were given to the servants of their grandfathers, and as they received them they shouted four times. At the signal all raced to the opposite side of the circle where the winner of the race, Crazy-Buffalo, stepped upon the foot of the centre-pole, thus having the honor of first counting coup on a dead enemy. The other racers repeated this performance. One struck it with a stick, and all sang a victory song in honor of the winner of the race. Then by means of short poles, which had already been provided for the purpose, they lifted the tree and carried it to the Sun Dance lodge, halting four times on the way. The dancers and their grandfathers returned to the secret tipis to begin preparation for the ceremony proper. The Dog Soldiers went to the timber for additional boughs to complete the arbor forming the lodge. When these were in place women fastened four canvas tipis to the sides of the arbor and attached the free ends to the lodge poles, thus forming a better protection for the dancers from the burning rays of the sun.

PAINTING THE CENTRE-POLE.

The chiefs, leaders, and priests gathered around the centre-pole. Standing-Elk related some war stories, each story stating that on the return of each party they were successful and wore the black paint of victory. Then White-Eagle related seven war tales, each one with an equally happy ending. Next Red-Leaf related a tale in which the victors returned home wounded and covered with blood. At the end of this tale a band of red a foot and a half wide was painted near the centre of the pole by Little-Walker, who also painted the skull in his secret tipi. (See Pl. X.) Then Yellow-Bear related the story of a victorious party who, upon returning home, found that they had no black paint and so had to burn grass for use in blacking their faces. Little-Walker then burned some dry grass, and with the black ash thus formed he painted a black band just above the red one. A large bundle of willows was placed in the fork of the pole, tied by a long lariat rope which hung free, and a black handkerchief was tied to one of the forks as a mourning symbol. Without further rites the pole was raised into position. (See Pl. XI.)

PREPARATION FOR THE ALTAR.

After the pole was erected the women cleared with hoes a circular space about ten feet in diameter west of and between the centre-pole and the outer edge of the lodge. The dirt they piled just at the foot of the centre-pole on the west side. About the outer or western quarter of the rim of the cleared space they placed a layer of weed sage.

In the mean time before the tipi of each man selected to dance during the ceremony a long trimmed pole had been erected by his mother or a female relative, from the top of which streamed a long piece of calico or cloth. These were offerings or sacrifices, and indicated that the tipis over which they waved were contributing to the ceremony. Should a man erect one of the banners he would be classed as a woman.

THE DANCERS ENTER THE LODGE.

When the lodge was ready, a crier went forth to inform the priests, who, during the time of the performance of the above-mentioned rites, had been in the secret tipis preparing and painting the dancers. The priests and their subjects came forth from the tipis and started towards the lodge. On the way they halted four times, sitting down on the ground for a few minutes each time. (See Pls. XII and XIII.) Arriving at the entrance of the lodge, they passed on around the outside, encircling it by the way of the south and west, halting four times; again, arriving at the entrance of the lodge, they turned and entered by groups, each led by a priest or grandfather, in the following order: 1. No-Ear. 2. Little-Walker. 3. Two-Crows. 4. Sits-on-Hill. 5. Little-Hard-Man. The dancers of each group were all painted and costumed alike, each bearing the paint and costume of his grandfather. The grandfather not only paints himself, but dances and fasts as do the regular subjects. As the names of the dancers proper have already been given in connection with their so-called grandfathers in the list of *Participants*, it is not necessary to repeat them. In describing the *Paints*, the numbers of groups will refer to the numbers as arranged above.

COMPLETION OF THE ALTAR.

As the line of dancers entered the lodge, No-Ear and Little-Walker turned toward the cleared space and the latter placed the painted buffalo skull, which he had carried from his lodge, upon the sage, so that, at the outer edge of the cleared space, the skull faced towards the centre-pole. Then No-Ear deposited on the

ground a pipe, which he so placed that its stem leaned against the base of one of the horns. This completed the altar. The skull bore the following paint, which presumably had been done by a priest while in the lone tipi. (See Fig. 1.) On the forehead of the skull was a square, the anterior and posterior lines of the square being continued down the sides of the skull. In front of these were two additional lines continuing entirely across the skull. On each side of the lines of the square were two other lines, which were continued backwards to the base of the skull, the anterior ends of these two lines being connected by two parallel lines. All of the lines were narrow red lines. (See Pl. XIV.)

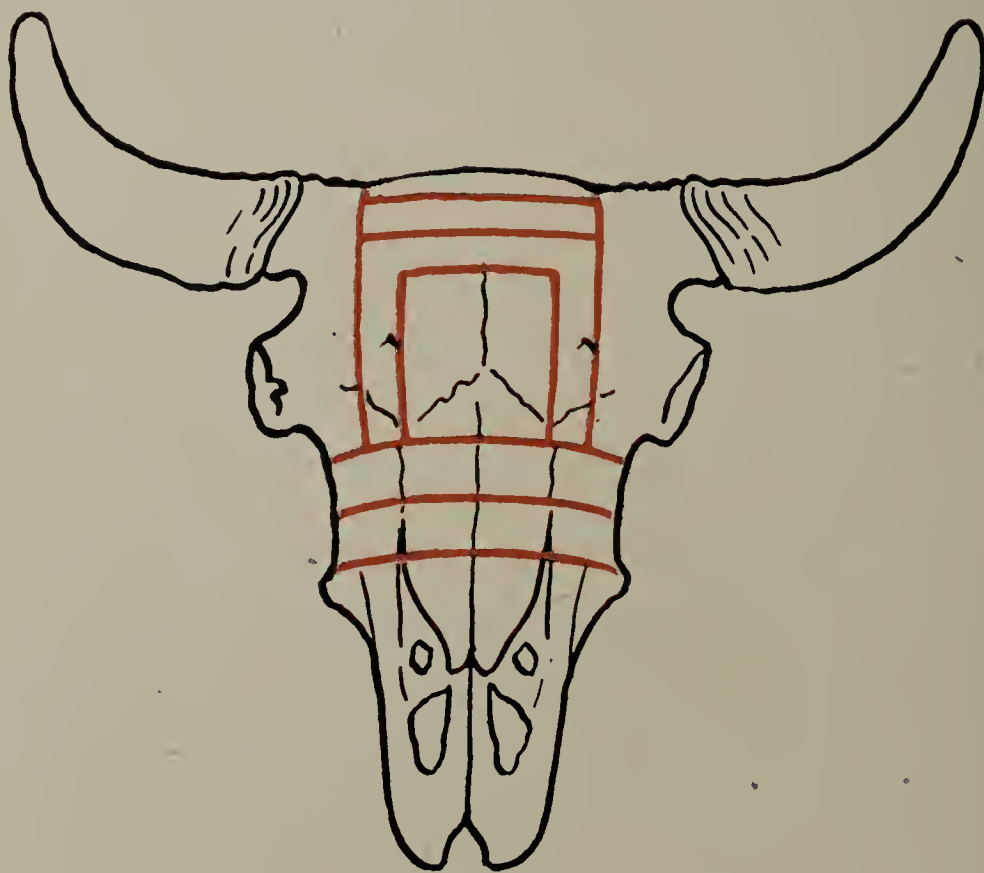


FIG. 1. Diagram of paint of buffalo skull.

BEGINNING OF THE DANCE.

Immediately after the arrival of the dancers several musicians entered the lodge and took their places about a large drum inside the lodge and just south of the entrance. They at once began to shout in a high voice and beat irregularly on the drum. The dancers, grandfathers, and pipe-bearers, who had seated themselves in a long, semi-circular line about the west half side of the lodge, arose. The grandfathers began shaking their bells or whatever they held in their hands. The dancers began to cry and heave their chests in a peculiar form of prayer. All raised their right hand toward

the centre-pole. Then they placed the whistles in their mouths, and, facing the centre-pole, they began to whistle and dance in time to the singing and drumming, which had now become regular. Thus they danced during four successive songs, which occupied half an hour. Then the drummers arose and passed outside the lodge towards the east. The dancers followed and, halting by the side of the long poles with the calico banners, they formed in one long line east and west and faced the sun and danced. (See Pl. XV.) All returned to the lodge, where they continued to dance at intervals for the remainder of the day, dancing outside to the sun on two additional occasions. On one of these two occasions they waved towards the sun for long periods the wreaths or shields or whatever else they held in their hands.

At two o'clock the relatives of the dancers provided a feast for all the musicians and guests. During the day there was much rejoicing and giving away of ponies, etc. (See Pl. XVI.)

THE EVENING AND NIGHT PERFORMANCE.

After a long period of rest in the afternoon, the dancers, just before sunset, filed out of the lodge and passed around by way of the south to the west side tipi, where they formed in one long line facing the setting sun in the west. Behind them were grouped the musicians about the drum. In front of the line of dancers stood Hairy-Bear. In this position they danced for over half an hour. From time to time the grandfathers stepped from the line in front of their subjects, exhorted them, waved their leaves and sun-glasses, etc. (See Pl. XVII.) The dancing was extremely spirited throughout this period, and the greatest religious enthusiasm was shown by the crowd of spectators, who formed in long lines extending from the east to the west on each side of the end of the line. After the sun had completely disappeared, the grandfathers and dancers engaged in a long and earnest prayer. Then they sat down and faced the east for a short period. Thereupon they returned to the tipi and rested until about eleven o'clock that night. Then they all arose, passed out of the tipis and stood facing east and danced to the moon for nearly an hour. They returned to the tipi and rested until after midnight, when they again left the tipi and danced, facing the west, to the moon. The two remaining hours of the night were passed in sleep.

FOURTH DAY.

Shortly before sunrise the dancers began to adjust their kilts and made ready for the sunrise performance. They passed out

of the tipi, accompanied by the grandfathers and musicians, as on the preceding day. They formed in one long line, facing the east and danced until the sun appeared. Again they prayed long and earnestly, as on the preceding night. They re-entered the tipi, and after a short period of inactivity, they received their second paint. By seven o'clock they were again ready for the dance, and, rising, they stood and prayed for nearly a quarter of an hour. Then they danced, facing the centre-pole, while the grandfathers earnestly exhorted and encouraged them.

Several times during the day they left the tipi as on the preceding day, and danced with their eyes fully turned towards the blazing sun. Many times during this dance the grandfathers worked themselves and subjects into a frenzy of excitement, waving before the dancers their wreaths and shields, or by means of small hand-mirrors reflecting the sun directly in their subjects' eyes; at other times running about the dancers, gesticulating frantically, or directing their attention to something in the sun which they themselves could see, and wished that the dancers might see. (See Pls. XVIII and XIX.)

Throughout the day's performance there was much feasting about the camp, and many ponies and other presents were given away during the dancing episodes. Many presents, especially ponies, were also given to a band of about thirty Pawnees, who were visiting the Poncas on this occasion. During the day there were also held many mourning feasts and dances, at different points in the camp-circle, and in the afternoon the women held a scalp dance. (See Pl. XX.)

FIFTH DAY.

THE SUNRISE DANCE.

At five in the morning the dancers were still asleep, lying in a circle about the edge of the lodge, their heads turned towards the centre-pole. Shortly after, they began to awaken, and before sunrise they had brushed their hair carefully and adjusted their costume. Led by the musicians, who beat in irregular time upon the drum, they passed outside the lodge and faced towards the east, and, raising both hands towards the sun, prayed for fifteen minutes. Then, to the exhortations of the grandfathers, or the jingling of bells, the waving of bandoleers, etc., they danced during four songs. After the dance they returned to the lodge to receive the third paint. By eight o'clock all were ready. They passed out of the lodge in groups and not in single file as before. Each group, led by its leader, went

either to the right or to the left and encircled the lodge, and in regular positions danced for a quarter of an hour. Thus the forenoon was spent.

THE FINAL DANCE.

Shortly after noon all the dancers in line passed outside the lodge, went towards the south to the west of the lodge and faced the sun overhead. Here they danced for nearly an hour, the dance being of an extremely spirited nature. All then re-entered the lodge, the dancers removed the cotton bands from their wrists and ankles and the willow wreaths from their bodies, and deposited them, along with the bunches of sage they had held in their hands, on the mound at the foot of the centre-pole. (See Pl. XXI, Fig. 1.) Those who had used black handkerchiefs and those who had carried the little images attached them to the base of the centre-pole. During this performance the Dog Soldiers formed in a semi-circle facing the lodge outside, and the priests formed in a circle just behind them.

SECRET RITES IN THE TIPIS OF PREPARATION.

After the dancers had removed all of their paraphernalia, except their kilts and loin-cloths, they reassembled in groups, and each, led by its grandfather, went to one or the other of the secret tipis of preparation. The group from tipi No. 4, that of White-Eagle, was followed by the author. Arrived at the tipi, the leaders entered first, and were followed by the dancers. They all sat down in a circle around the sides of the tipi. The pipe-bearers entered, while a group of Dog Soldiers sat outside.

Female relatives of the dancers brought food to the tipi, and it was passed inside.

THE SACRIFICE.

White-Eagle sat opposite the entrance of the tipi and having the sand-picture between him and the opening, took a cup of water in his left hand and with the thumb of his right made a small hole at the edge of the sand-picture. Into this he poured some water, covered the hole, took a bunch of sage, dipped it in the cup and drew it across the mouth of the dancer who sat next to him. Then with his hand he pressed the rest of the water from the sage upon the dancer's head. He again dipped it into the water, and went through the same performance with the dancer next in line, and so on until he had gone entirely around the circle. He then passed the same piece of sage over the sun symbol, drawing it back and forth irregularly. Then he passed it back and forth on the symbo

and destroyed it. Next a cup of water was handed to each one of the dancers, after which each drank his fill from the pail. Then White-Eagle took from a bowl some corn and offered it to the sun symbol on the south side. Food, consisting chiefly of dog-meat, was then distributed among the dancers. As each dancer received his portion, he broke off a bit, raised it aloft, muttered a prayer, and dropped it on the centre of the sun-symbol. After the feast, White-Eagle uttered a prayer.

TORTURE.

At this point the author left this tipi, and went to White-Deer's tipi, called hitherto No. 1. So far as could be learned, the same rites had been performed here as in tipi No. 4. On entering, the dancers were preparing themselves for the sacrifice. Seated in the centre was the priest, and one after the other the dancers took a place by him, each as he did so turning his right shoulder to the priest. The latter thereupon took up an awl which he thrust in the skin over the shoulder-bone, and, lifting up the skin, he cut off with a knife a circular piece about half an inch in diameter, which he placed in the outstretched hand of the dancer. Thereupon, the latter stood up, raised the piece of skin upward, offering it to the sun, then placed it on a small piece of cloth with tobacco seeds, which had been provided for that purpose. During this rite of sacrifice much good feeling and jollity and even hilarity prevailed in the tipi. After the priest had completed taking the sacrifice from the last dancer, each handed to the priest his little packet containing the tobacco and the piece of skin; these he took to the lodge and deposited them on the ground at the foot of the centre-pole. (See Pl. XXI, Fig. 2.) It was then about two o'clock in the afternoon and the ceremony was at an end.

PAINTS AND COSTUMES.

All dancers at all times wore their hair loose, and were naked, except for a loose, white skirt, over which hung in front the loose end of a red or blue loin-cloth. None of them at any time wore moccasins. Besides the paint which the dancers of each group wore in common, the members of each group wore or carried distinctive objects of special nature. When the contrary is not stated, it will be understood that all the dancers, including the grandfather or the one who painted them, and his servant and pipe-bearers, were painted and costumed alike. Each dancer carried in one hand a bunch of sage, and all wore wrist and ankle bands of cotton, which

are symbolic of clouds. Thus they make themselves plain to the Thunder-Bird. Each dancer also wore on his breast the usual eagle-wing bone Sun Dance whistle, which was suspended from a cord around his neck. The lower end of the whistle, that is, the part he inserted in the mouth, was covered with short sage stems. This is said to prevent the dancers from becoming thirsty.

FIRST PAINT.

This is the paint worn on the third day of the first entry of the lodge. As before noted, all preparations of costumes, painting, etc., were done in the secret tipis.

1st Group. All wore an eagle breath feather attached by a short string to the scalp lock, and a necklace of long, red horsehair, so arranged as to extend well down on the breast and shoulders. (See Pl. XXII, Fig. 1.) The entire body was painted yellow. Blue dots extended down the arms and surrounded the face. (See Pl. XXIII, Fig. 1.) The upper half of the face of the grandfather was painted black.

2d Group. All wore an eagle breath feather attached to the scalp lock, and a wide collar of eagle feathers about the neck. (See Pl. XXII, Fig. 2.) The entire body was painted yellow, except the face, which was red. All the dancers, except the grandfather, wore a row of large, red, circular dots on the left arm, and a red zigzag line on the right arm. (See Pl. XXIII, Fig. 2.)

3d Group. All wore the eagle breath feather in the scalp lock. The grandfather wore around his neck a wreath of sage, so fashioned that the sage projected outward on four sides, thus giving it a rectangular appearance. (See Pl. XXIV, Fig. 1.) The bodies of all were painted yellow. The faces were painted a bright red, surrounded by a row of white dots. On the right arms were zigzag lines, and on the left rows of large circular dots, both in bright red. (See Pl. XXV, Fig. 1.)

4th Group. All wore an eagle breath feather in the scalp lock and a collar of eagle tail feathers around the neck. Three of the dancers carried in their right hands a compactly made ring of willow; the fourth carried in his right hand a similar ring of sage, to which were attached eight eagle breath feathers. (See Pl. XXIV, Fig. 2.) The entire bodies of all were painted yellow; so were the faces of all except one, who had only a blue line across his face. The others bore a row of blue dots around their faces.

5th Group. All wore eagle breath feathers attached to their scalp locks. The grandfather wore a necklace or collar of black eagle feathers and all the dancers wore a collar of crow feathers.

(See Pl. XXVI, Fig. 1.) The entire body of all in the group was painted yellow, except the face, which was red, surrounded by very large white spots. A row of large white spots extended up and down each arm and a circular row was found on the breast. (See Pl. XXV, Fig. 2.)

6th Group. The grandfather and three dancers wore a bandoleer of crow feathers, the last dancer wearing a bandoleer of hawk feathers. All the dancers carried in their right hands a large sage ring, to which was attached eight eagle breath feathers. The grandfather in his right hand carried a black handkerchief to which was attached a bell. (See Pl. XXVI, Fig. 2.) The bodies of all were painted yellow. The faces were surrounded by small white dots. On the breast, back, and arms were marks made by applying the fingers when the paint was wet. (See Pl. XXVII, Fig. 1.)

7th Group. All wore the eagle breath feather attached to the scalp lock and a black-tipped eagle tail feather in the hair. All wore an otter-skin band on the right wrist, to which was attached a small red painted human image of rawhide, and a bunch of crow feathers. (See Pl. XXVIII, Fig. 1.) The bodies of all were painted red. The face was also red, except within a white line which surrounded the face. Over the red of the body were white lines, from ten to three inches long, made by the fingers. (See Pl. XXVII, Fig. 2.)

8th Group. All wore a red painted human image of rawhide, seven inches long, suspended from a cord at the wrist. The grandfather, in his right hand, carried a sage ring, and in his left a black handkerchief, to which was attached a bell. One of the dancers carried an eagle feather attached by a string; another a small hand looking-glass. One wore a crow feather bandoleer, and the remaining dancers wore a hawk feather bandoleer. (See Pl. XXVIII, Fig. 2.) The bodies of all were painted red. Around the faces and up and down the arms were three rows of white dots, the ends of which met in front of their necks. The tops of their heads were besmeared with thick red paint. (See Pl. XXIX, Fig. 1.)

9th Group. All carried medicine war shields and wore in their scalp locks an eagle breath feather attached to a long string. One wore a plain rawhide bandoleer; another wore a red stained horse-hair necklace; another wore a broad bead necklace and a red string bandoleer. (See Plate XXX.) The grandfather and two dancers were painted red. On the left side of the face was a crescent-shaped line in blue. (See Pl. XXIX, Fig. 2.) The other three dancers were painted yellow, with a blue line passing across their nose from one cheek to the other. (See Pl. XXXI, Fig. 1.)

SECOND PAINT.

This paint, as already noted, was worn on the third day. The dancers were painted in the lodge on this occasion, and not in the secret tipi. In costume and objects worn on the body or carried in the hand, no change was introduced from the preceding day. It remains to describe the paint of those groups which introduced a new paint.

4th Group. All the dancers and the grandfather were painted alike. The body and face were painted yellow, and around the breast and around the face were black circles.

5th Group. All the dancers and the grandfather were painted alike, except one, who was unpainted. The body was painted yellow and the face red. Surrounding the face was a row of white dots. Up and down each arm was a zigzag line in white and a white circle was placed on the breast. (See Pl. XXXI, Fig. 2.)

7th Group. The grandfather was painted differently from the dancers. His entire body and face were painted yellow, and on the right arm was painted a zigzag line of red. The dancers were painted yellow, but on their right arm bore a line of red dots, and on their left arm a zigzag line of red.

9th Group. The grandfather's body and face were painted orange. On one side of his face was a semi-circle of blue. The bodies and faces of two of the dancers were painted yellow. Across the yellow-painted face was a straight blue line. The remaining dancers of this group had a red painted body, with a blue semi-circle on the face. The scalp line was painted yellow.

THIRD PAINT.

The third was the last paint worn during the ceremony, and was applied in the lodge on the morning of the fifth, or last day. As during the second paint, there was no change in the paraphernalia of the dancers, but there was a complete change in the paints.

1st Group. The body of the grandfather was painted yellow throughout, except the upper half of the face, which was painted black. The bodies of the dancers were painted yellow. Around the face and arms were encircling blue lines.

2d Group. The bodies of all the dancers, including the grandfather, were painted yellow. The face of the grandfather was painted red, filled in with large white dots. (See Pl. XXXII, Fig. 1.) Around the faces of the dancers was a broad white line, and down the left arm was a zigzag line in red and down the right arm a row of large red dots.

3d Group. The grandfather's body was painted red. Up and down each arm was a series of large white dots, arranged in parallel rows. (See Pl. XXXII, Fig. 2.) The bodies of the dancers were painted yellow, with the face red, encircled by a white band. Down the right arm was a single line of large red dots, and down the left arm was a red zigzag line.

4th Group. The bodies of the grandfather and dancers were painted yellow. That of the grandfather was given a rough, grained effect by the application of the finger to the wet paint. Around the face was a black circle, and on each breast was a large crescent-shaped symbol. (See Pl. XXXIII, Fig. 1.) Around the face of each dancer was a single row of large red dots.

5th Group. The bodies of the grandfather and the dancers were painted yellow. The grandfather and two of the dancers wore on the left side of their faces a blue crescent-shaped symbol. The remaining dancers wore a straight line across the face, passing over the bridge of the nose.

6th Group. The bodies of the grandfather and dancers were painted yellow. The face was painted red, surrounded by a row of white dots. Across the breast and shoulders the grandfather wore ten parallel rows of white dots. (See Pl. XXXIII, Fig. 2.) The arms and bodies of the dancers were streaked with white.

7th Group. The bodies of all the dancers and the grandfather were painted red. The face was surrounded by two rows of small green dots. (See Pl. XXXIV, Fig. 1.) The dancers wore green dots on their bodies, and a white line around the face. (See Pl. XXXIV, Fig. 2.)

8th Group. All were painted red. Around the face and down the arms of the grandfather was a white zigzag line. (See Pl. XXXV, Fig. 1.) Each dancer wore two rows of white dots around his face, and four rows across his breast. (See Pl. XXXV, Fig. 2.)

9th Group. One of the dancers was unpainted. The remainder were painted yellow, with a red face, surrounded by a row of white dots. There were three additional dots on each cheek and one on the nose.

CONCLUSION.

While it is not possible at the present time, owing to lack of more extended observation and fuller information from the priests, to make an adequate characterization of the Ponca Sun Dance, certain points stand out prominently and seem worthy a moment's consideration. Foremost among these is the apparent simplicity

of the Ponca Sun Dance as compared with that of the Cheyenne or Arapaho. It is, of course, quite possible that certain rites are conducted in the tipis of preparation which the author has not witnessed, and which, consequently, are not even mentioned in these pages; but, judging from what was witnessed in the secret tipis and from the method of conducting the rites incident to the construction of the Sun Dance lodge proper, it seems more than probable that the secret rites were of the simplest nature. At any rate, they were, presumably, confined to the construction of the various forms of sun symbols and to the painting of the dancers. The public rites seem to be confined to those attending upon the spying, capturing, felling, painting and raising of the centre-pole, and the race to the pole before it is brought into the centre of the camp-circle. The altar of the ceremony proper is of the simplest kind, and requires, apparently, no rites for its construction, except such as may, perhaps, have been performed by the priest when he painted the skull in the secret tipi. Beyond this, there seems to have been no further rites of any importance connected with the ceremony, until the priests and dancers returned at the end of the dance on the last day to the secret tipis of preparation. The rites on this occasion were confined to the sacrifice of water and food, and the cutting from each dancer of a piece of skin from his shoulder by the priest. The last rite of the ceremony is connected with this incident; the grandfathers deposit the pieces of skin which they have removed, together with the tobacco, at the foot of the centre-pole in the Sun Dance lodge.

While no satisfactory account of the origin of the dance was obtained, a few points were brought out in conversation with White-Eagle. According to the belief of this very earnest chief and priest, the Ponca have always performed the Sun Dance. The lodge itself is typical of the circle of tipis overhead. The centre-pole seems to be symbolic of a man, an enemy, conceived of as naked, that the Great Medicine may see him. It is also conceived of as firewood, being of willow, which is said to be hard to kill and of a clean nature. In the fork of the pole is the nest of the Thunder-Bird, sometimes spoken of by the Ponca as an eagle, sometimes as a brant or loon. This bird produces rain, thunder, and lightning. The altar seems to be symbolic of a fireplace; it is also spoken of as the sun, which in turn is spoken of as the chief. According to Ponca mythology, in the beginning of creation was the sun or fireplace, and at that time it contained the four colors which are found in the four tipis of preparation. Next came the buffalo bull bearing

a pipe, offering himself to the people. The bull came from the interior of the earth and brought the people the paints of the lodge. Thus the exceedingly simple altar may be said to consist of the fireplace, or sun, the buffalo, and finally of the sage, which is symbolic of the people.

In comparing the Ponca Sun Dance with that of the Cheyenne or Arapaho, the points of difference stand out more prominently than those of resemblance. Most important of these points of resemblance are the painted dancers, who dance with an eagle bone whistle in their mouths towards the centre-pole, or towards the sun. The chief differences between the Ponca Sun Dance and that of the other group are as follows: The Ponca Sun Dance is an annual ceremony, and not dependent upon the vow or pledge of an individual member of the tribe; the dancers neither vow to dance nor dance because they belong to some particular warrior organization, but because they are asked to do so by the priests; instead of one secret tipi of preparation, there are four; instead of many rites in these tipis, there are but few, and these seem to be confined to the erection of sun symbols; the lodge itself is nothing but a wind-break as compared with that of the Cheyenne or Arapaho, which is a very substantial structure; the torture which the subjects in the Ponca ceremony undergo are not practiced, so far as known, by either the Cheyenne or the Arapaho; the Ponca ceremony finishes at midday, the Cheyenne and Arapaho at sunset.

It should be noted, finally, that in the Ponca Sun Dance of to-day we have a ceremony which has become, perhaps, much simplified in the practice and nature of its rites, and which devotes a larger proportion of its energies to the spectacular. It is quite possible that in the attitude of the priests when dancing towards the sun, they may be attempting to hypnotize the dancers; or it is possible that their actions may be explained by their having been influenced by their practice of the Ghost Dance.



FIG. 1



FIG. 2

FIG. 1. White Eagle, Sun dance chief.
FIG. 2. Big Elk, assistant leader.

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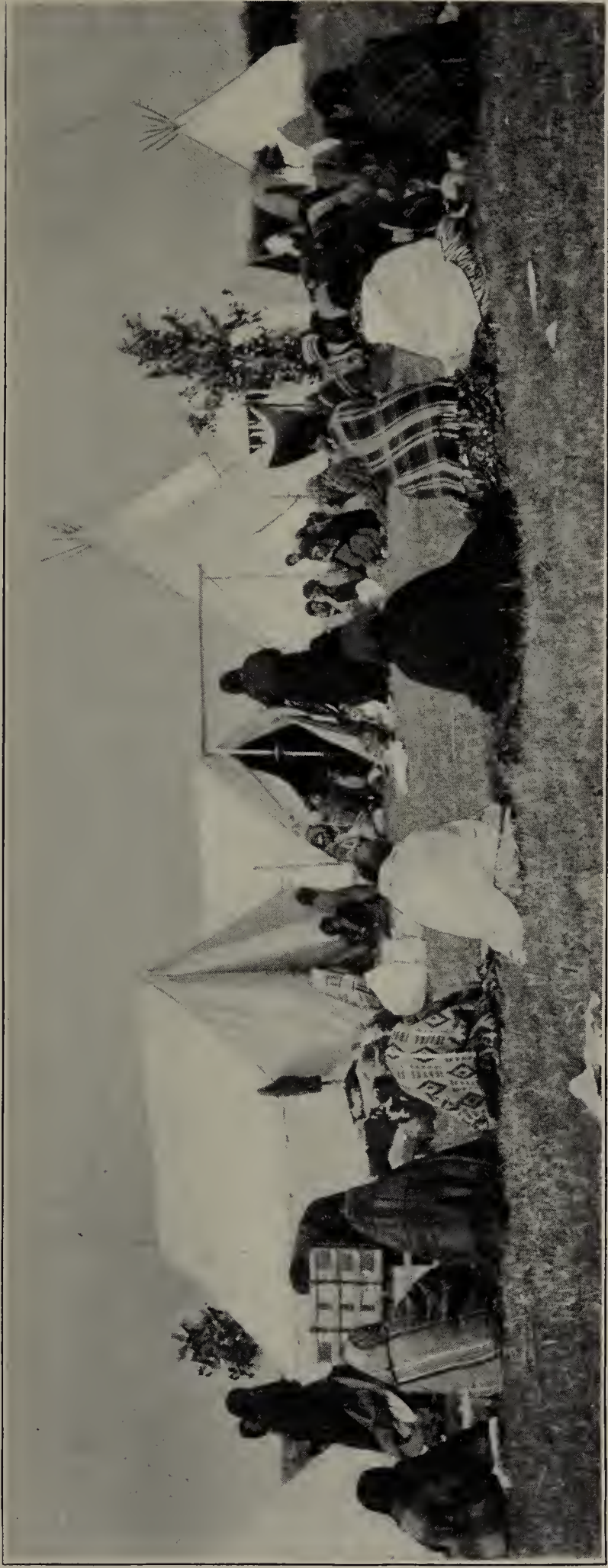


FIG. 1

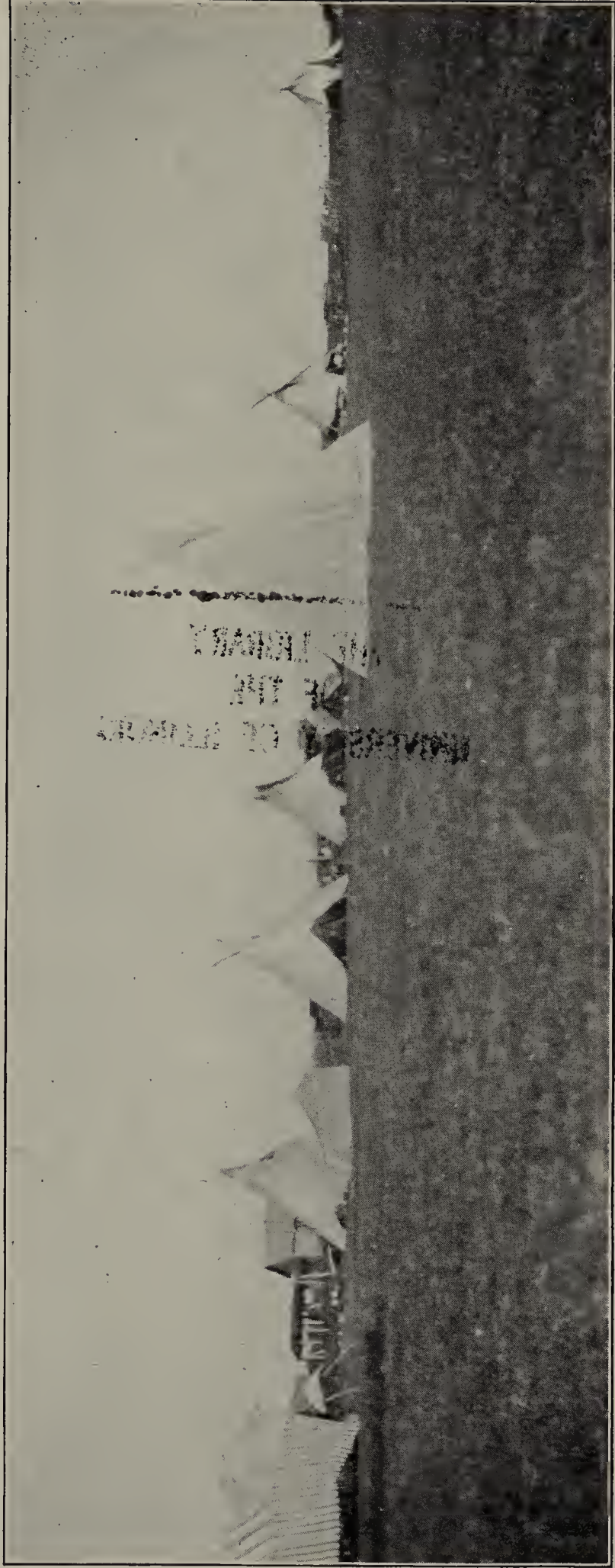


FIG. 2

FIG. 1. Mourning feast.

FIG. 2. One of the secret tipis of preparation.

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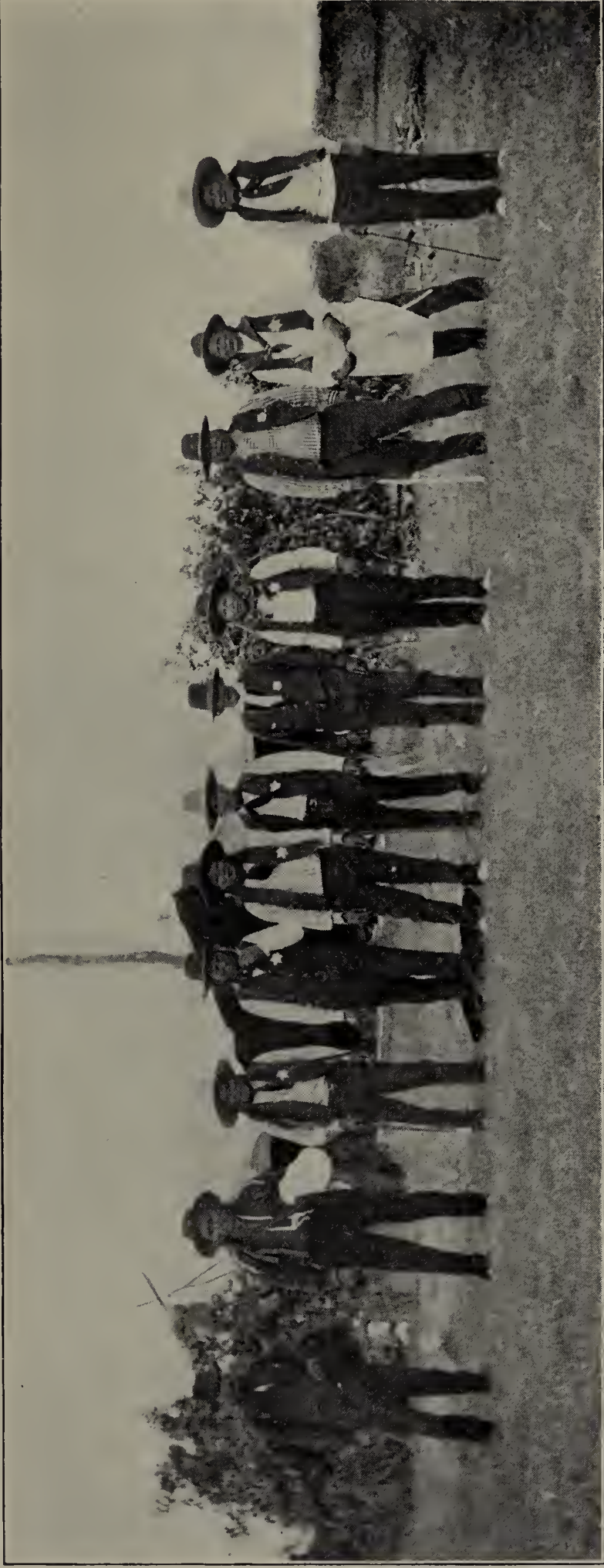


FIG. 1

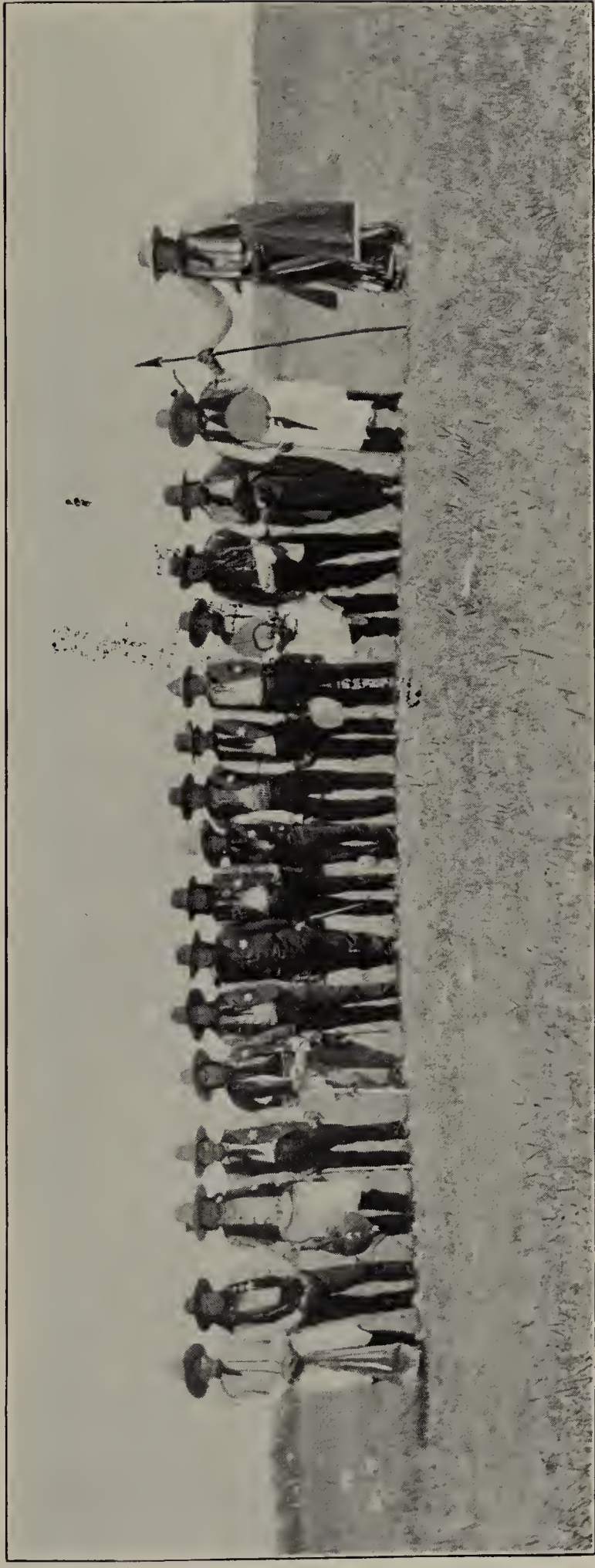


FIG. 2

FIG. 1. Sun dance servants.
FIG. 2. Sun dance pipe-bearers.

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FIG. 1



FIG. 2

FIG. 1. Sun dance priests assembling.
FIG. 2. Mounted Dog-soldiers leaving the camp-circle.

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Sun dance priests awaiting return of Dog-soldiers.

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Sham battle after capture of the centre-pole.

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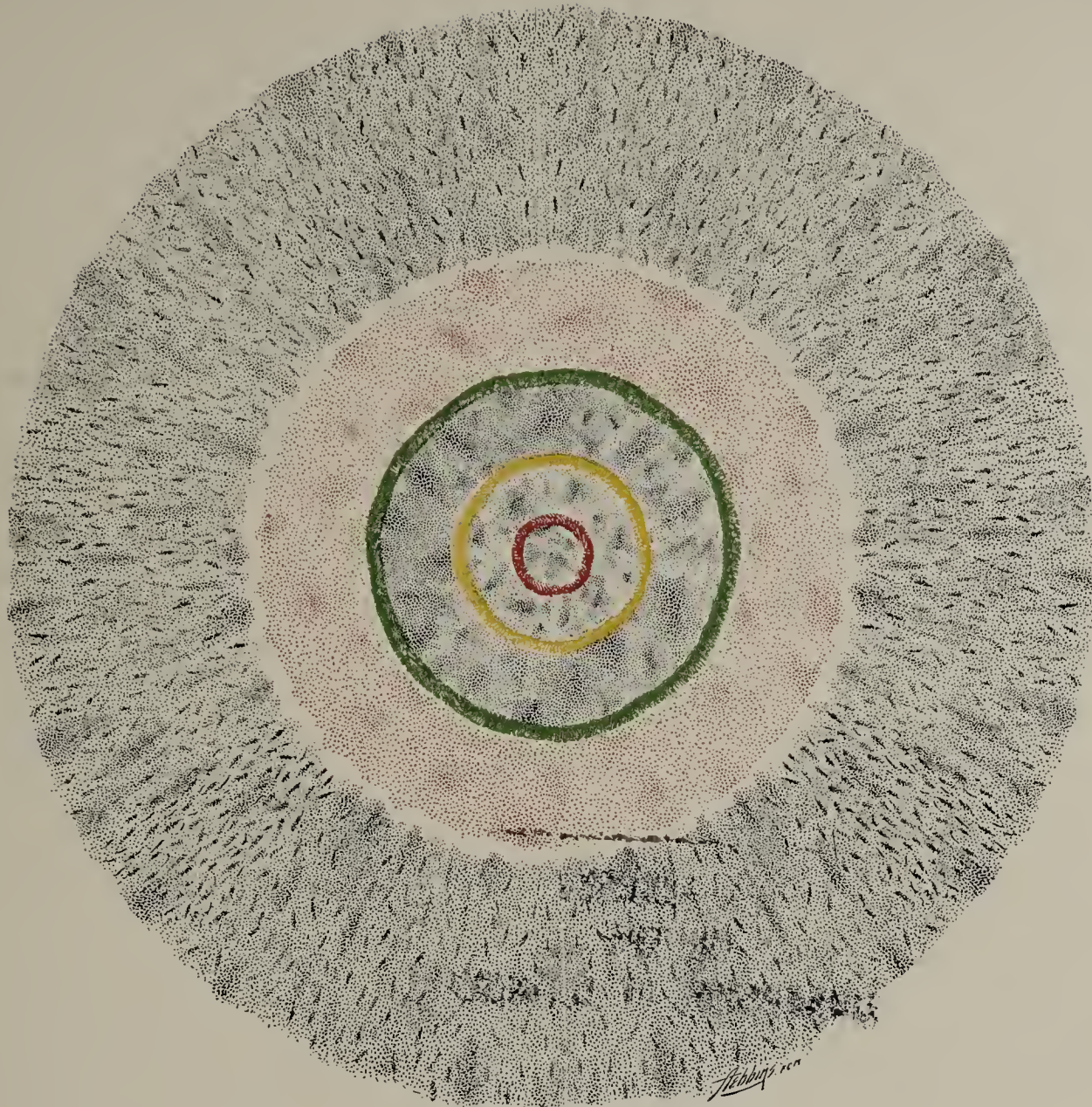


FIG. 1

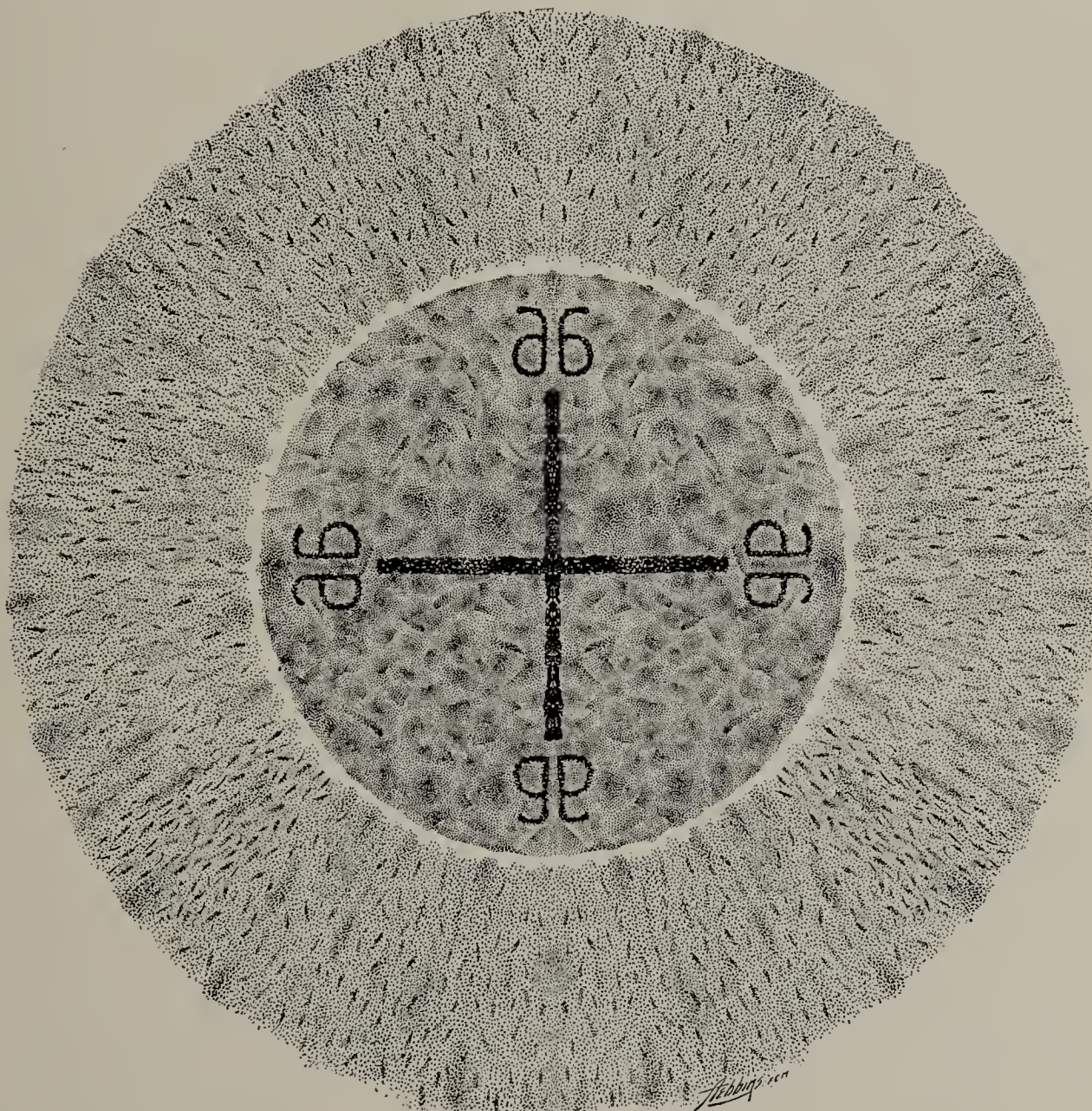


FIG. 2

Diagrams of first and second altars.

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FIG. 1.

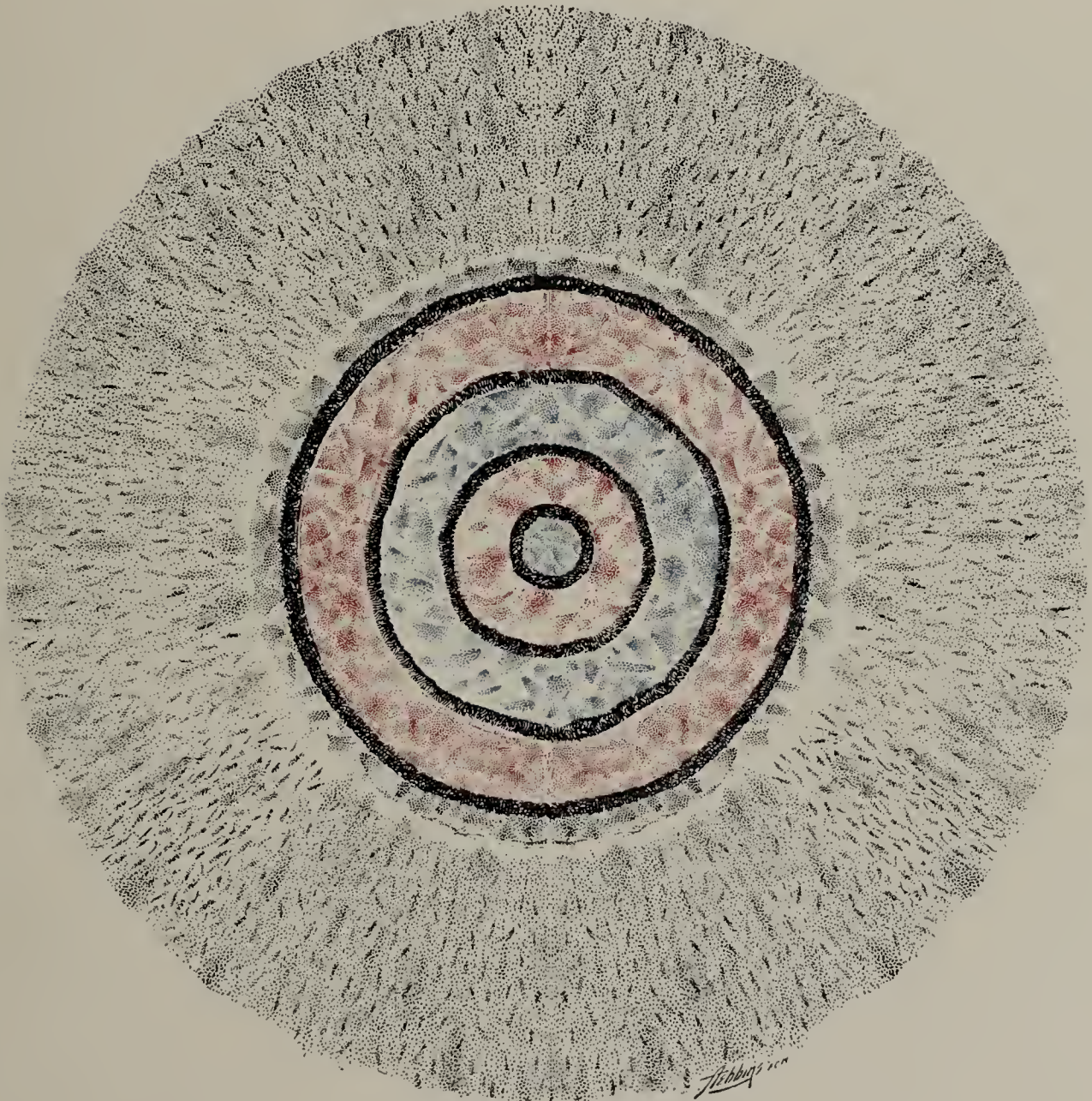


FIG. 2

Diagrams of third and fourth altars.

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FIG. 1



FIG. 2

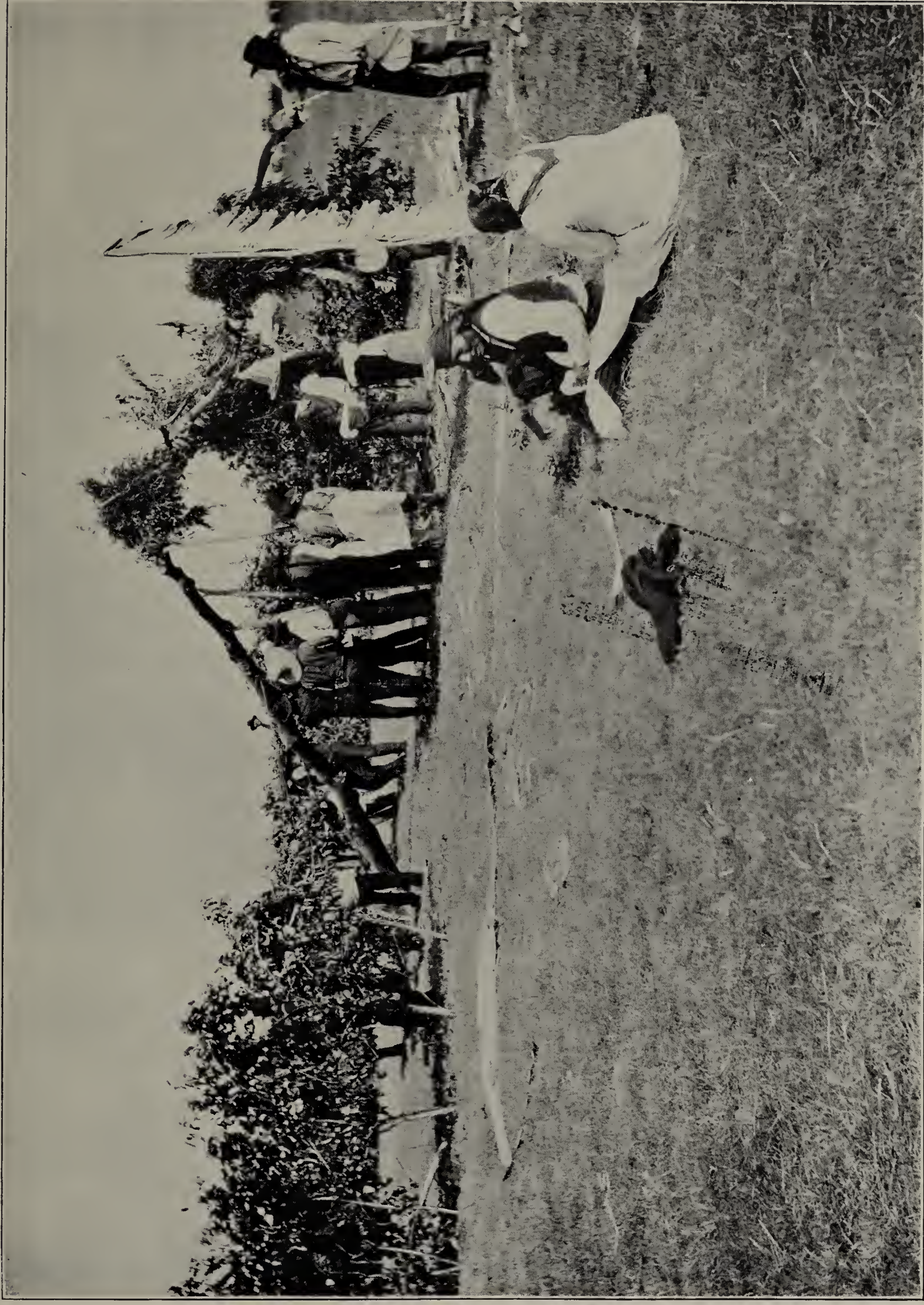
Views of third and fourth altars.

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Preparing the centre-pole.

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Raising the centre-pole.

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Entrance of priests and dancers to Sun dance lodge.



Entrance of priests and dancers to Sun dance lodge.

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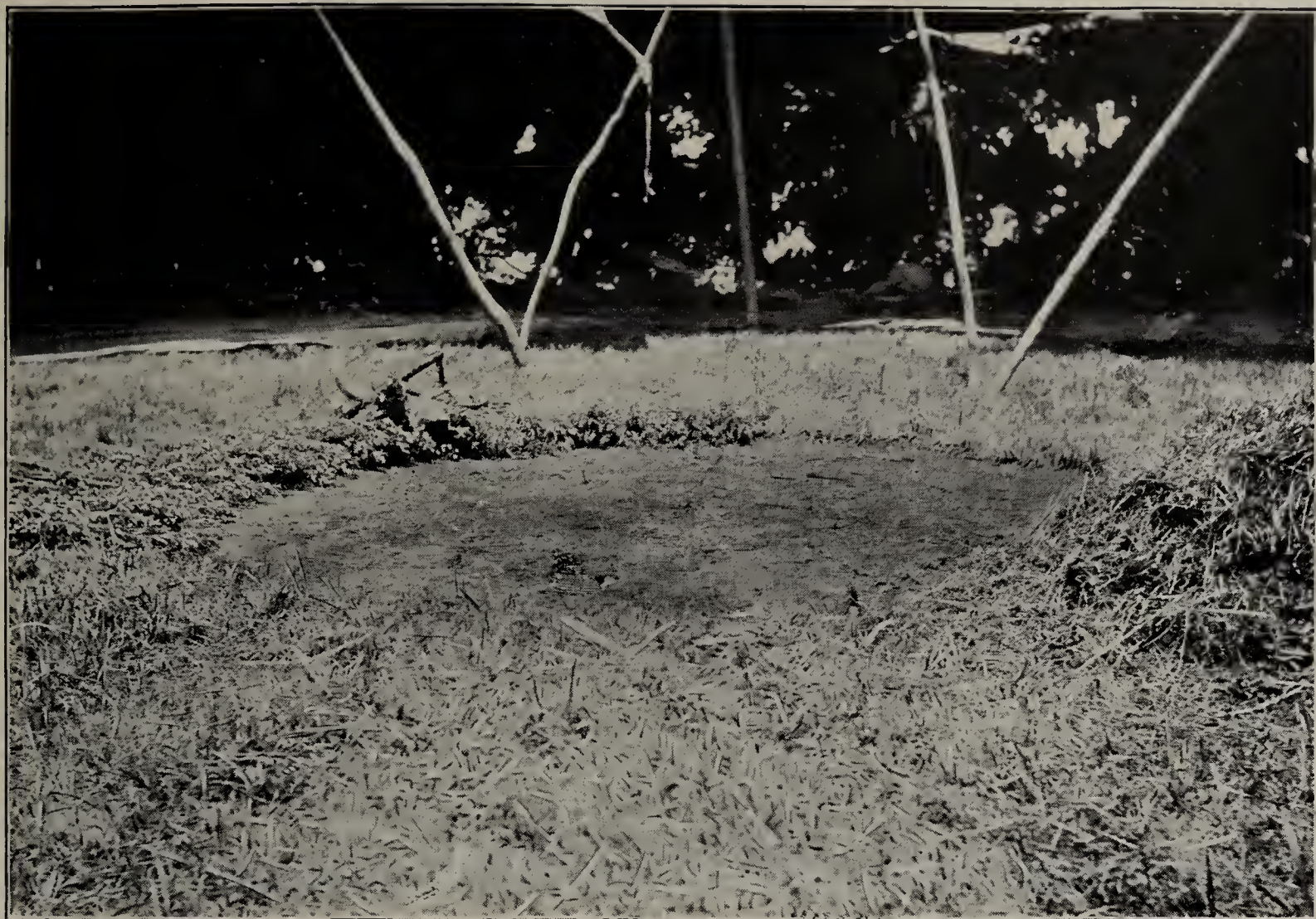


ENTRANCE OF PRIESTS
AND DANCERS
TO SUN DANCE LODGE.



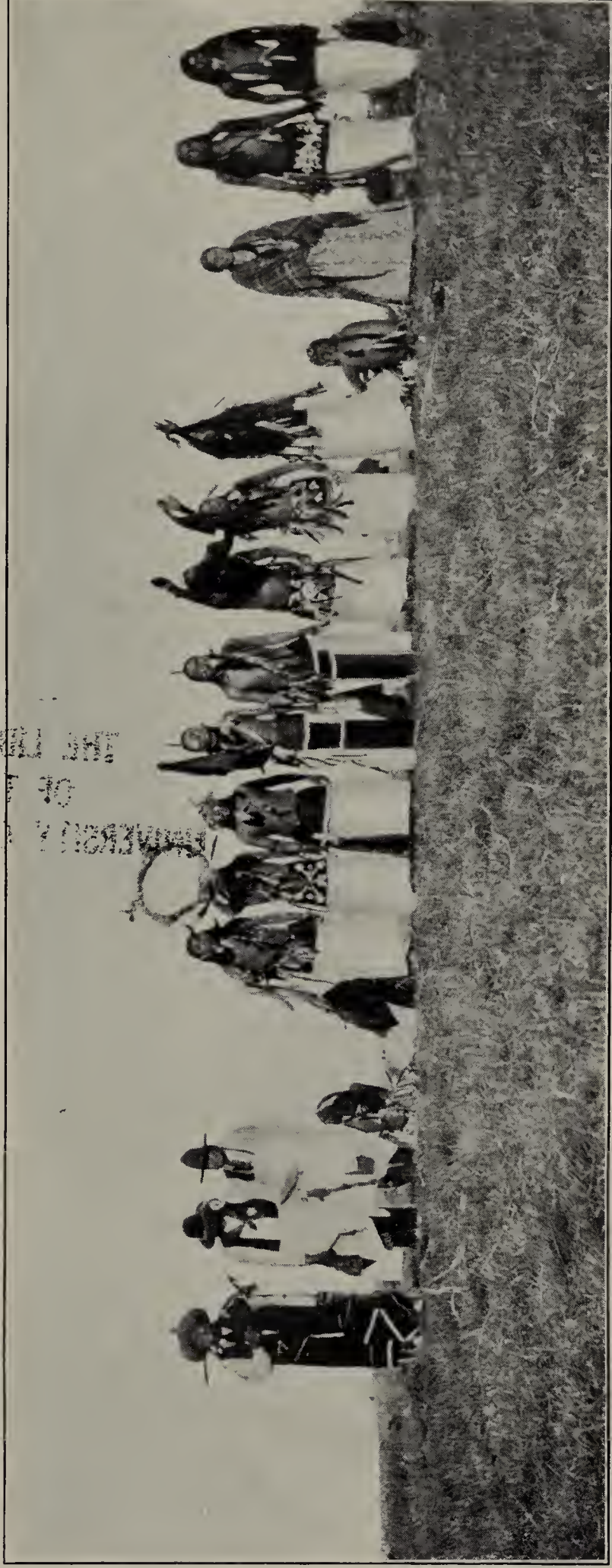
Entrance of priests and dancers to Sun dance lodge.

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The Sun dance lodge altar.

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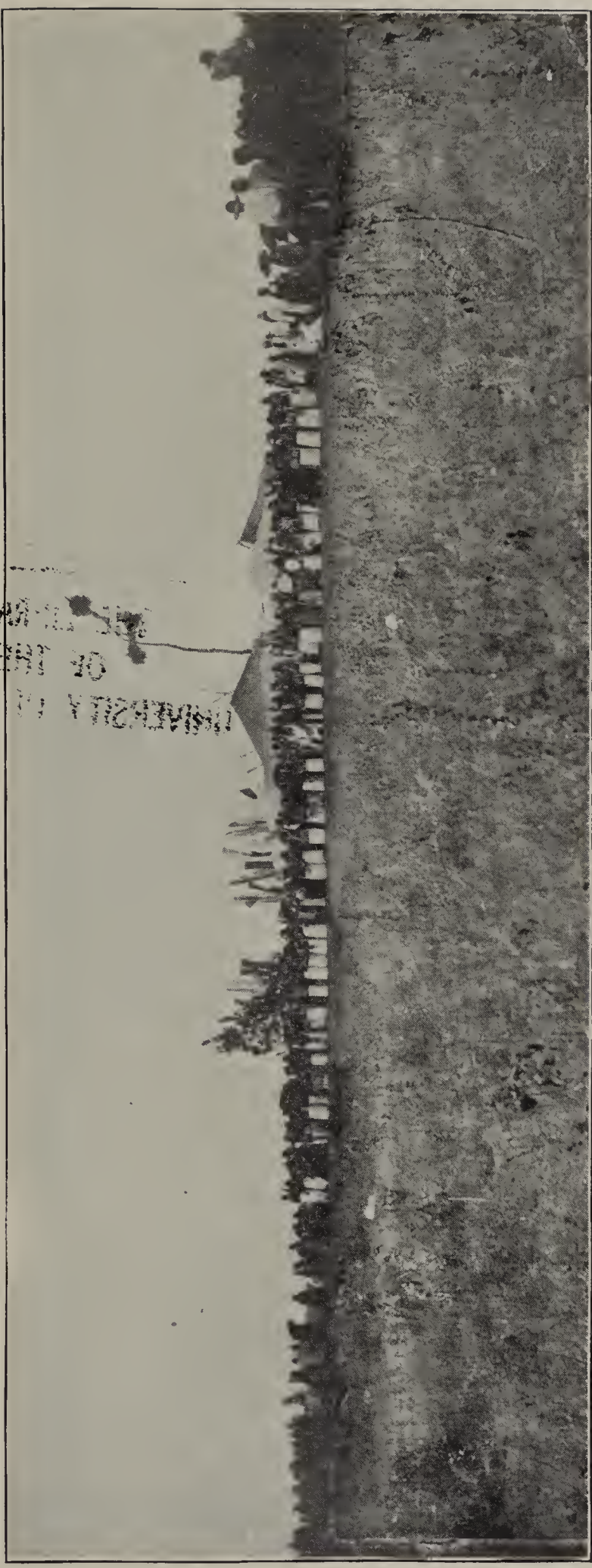
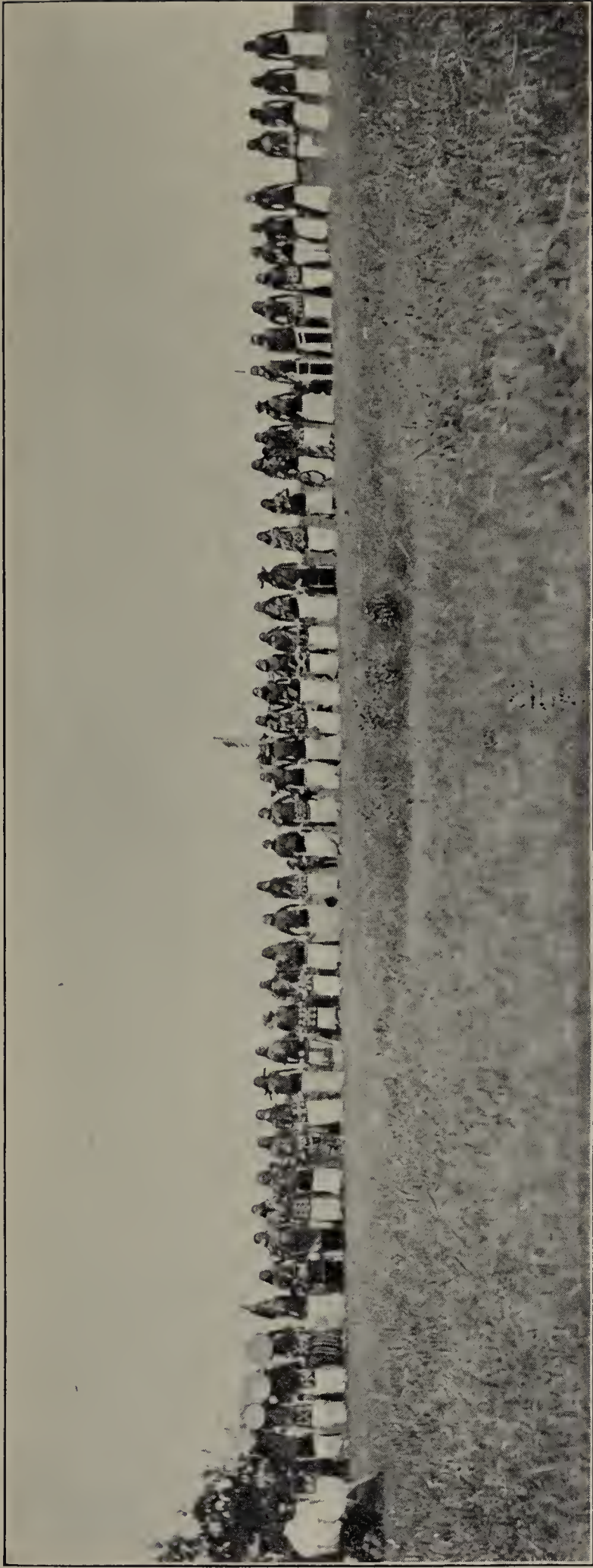
Beginning of dance, outside the lodge.

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Incidents of the noon dance, third day.

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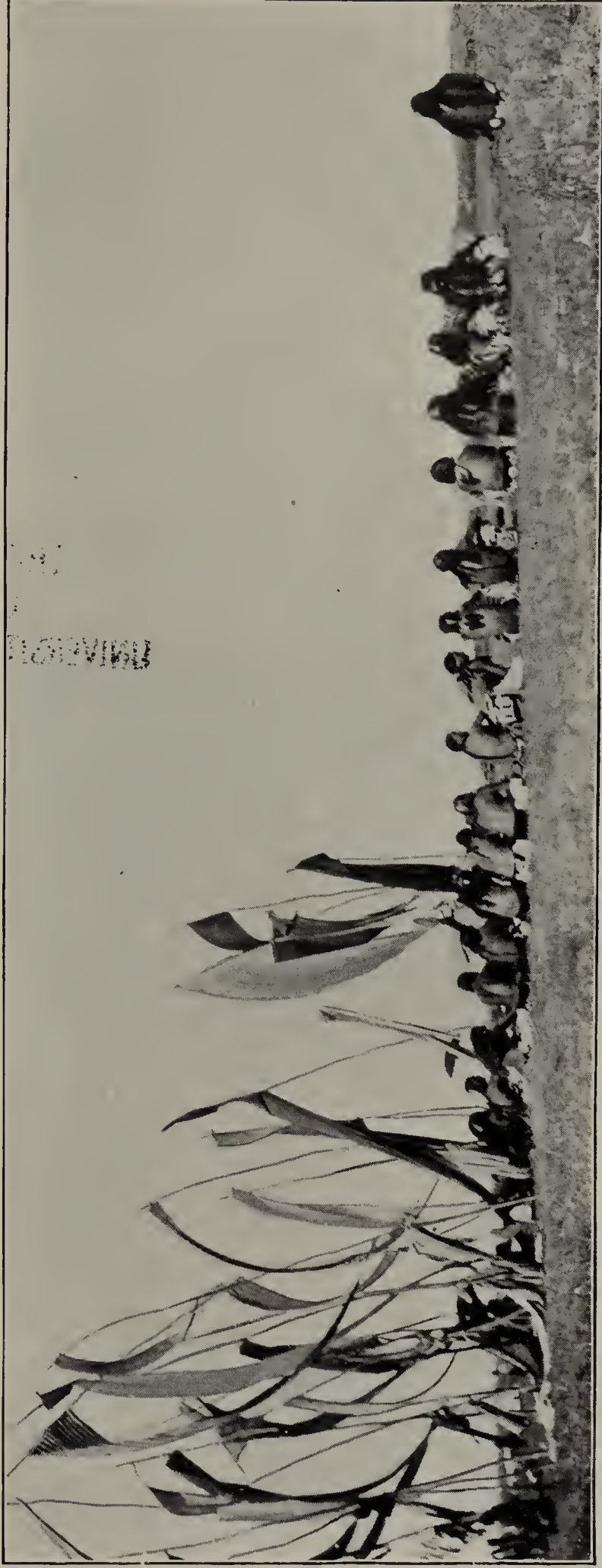
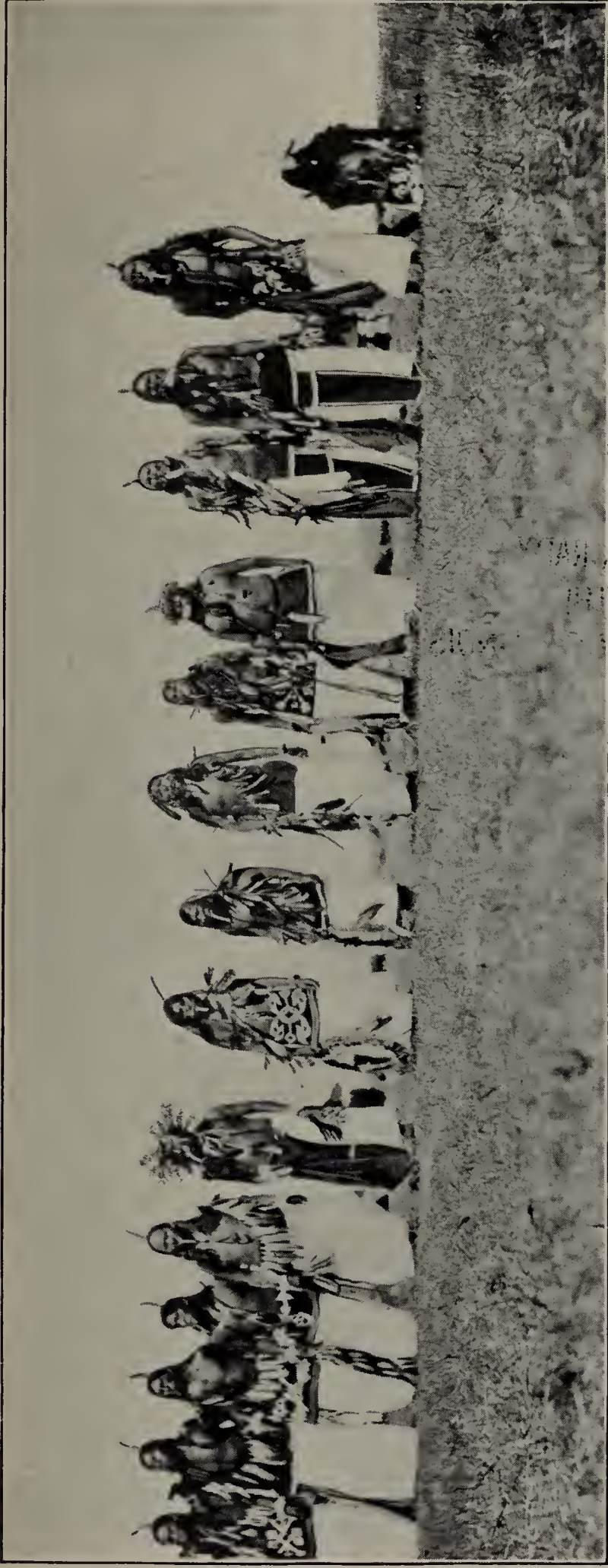
The dance to the setting sun, third day.

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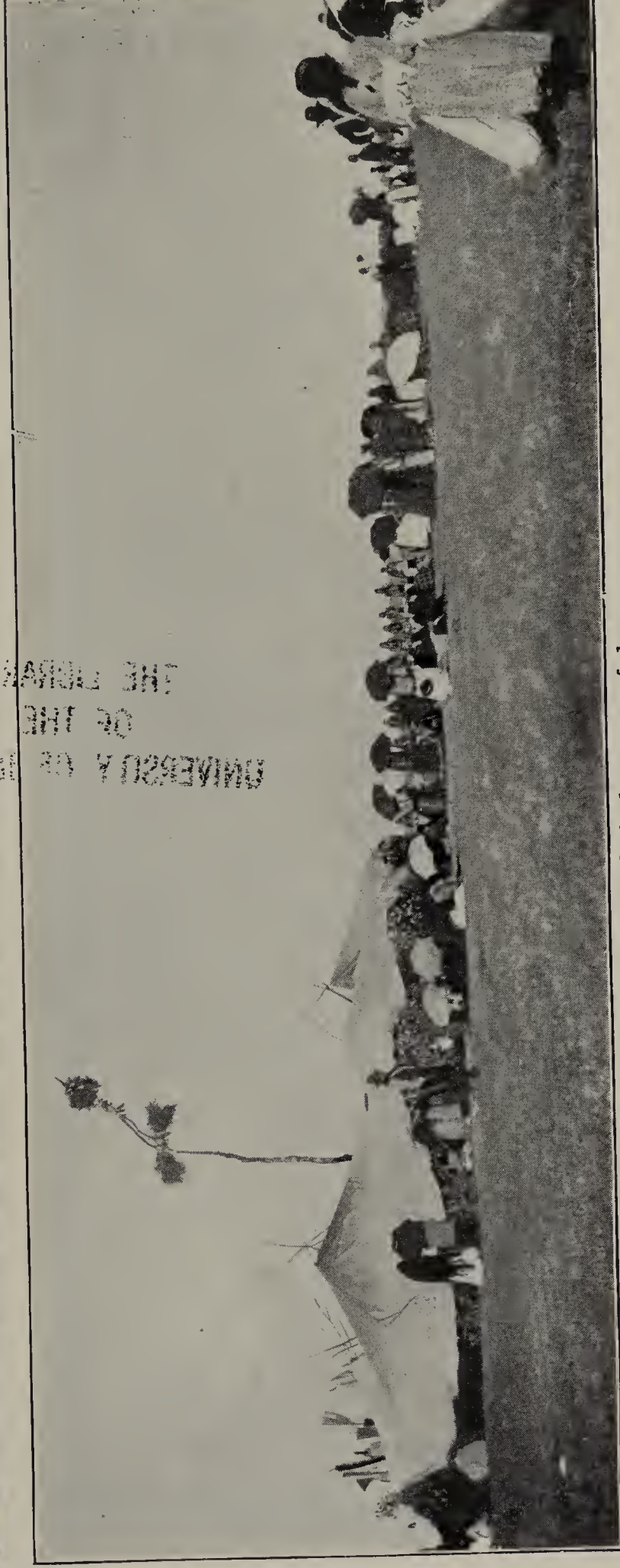
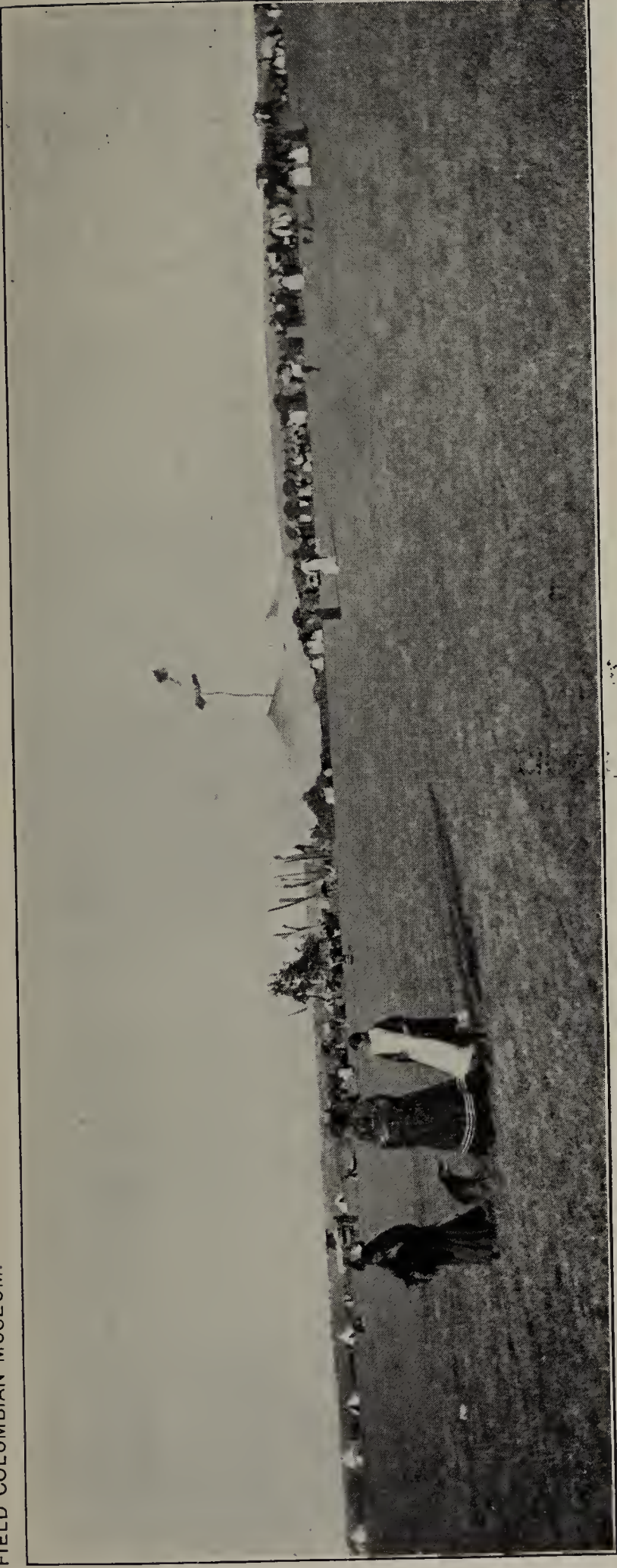
Incidents of morning dance, fourth day.

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Incidents of morning dance, fourth day.

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Costume of ninth group of dancers.

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FIG. 1

FIG. 1. Depositing wreaths at foot of centre-pole, last day.



FIG. 2

FIG. 2. Depositing sacrifices of flesh at foot of centre-pole, last day.

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FIG. 1



FIG. 2

FIG. 1. Costume of first group of dancers.
FIG. 2. Costume of second group of dancers.

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FIG. 1



FIG. 2

FIG. 1. Paint of first group of dancers.
FIG. 2. First paint of second group of dancers.

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FIG. 1



FIG. 2

FIG. 1. Costume of third group of dancers.
FIG. 2. Costume of fourth group of dancers.

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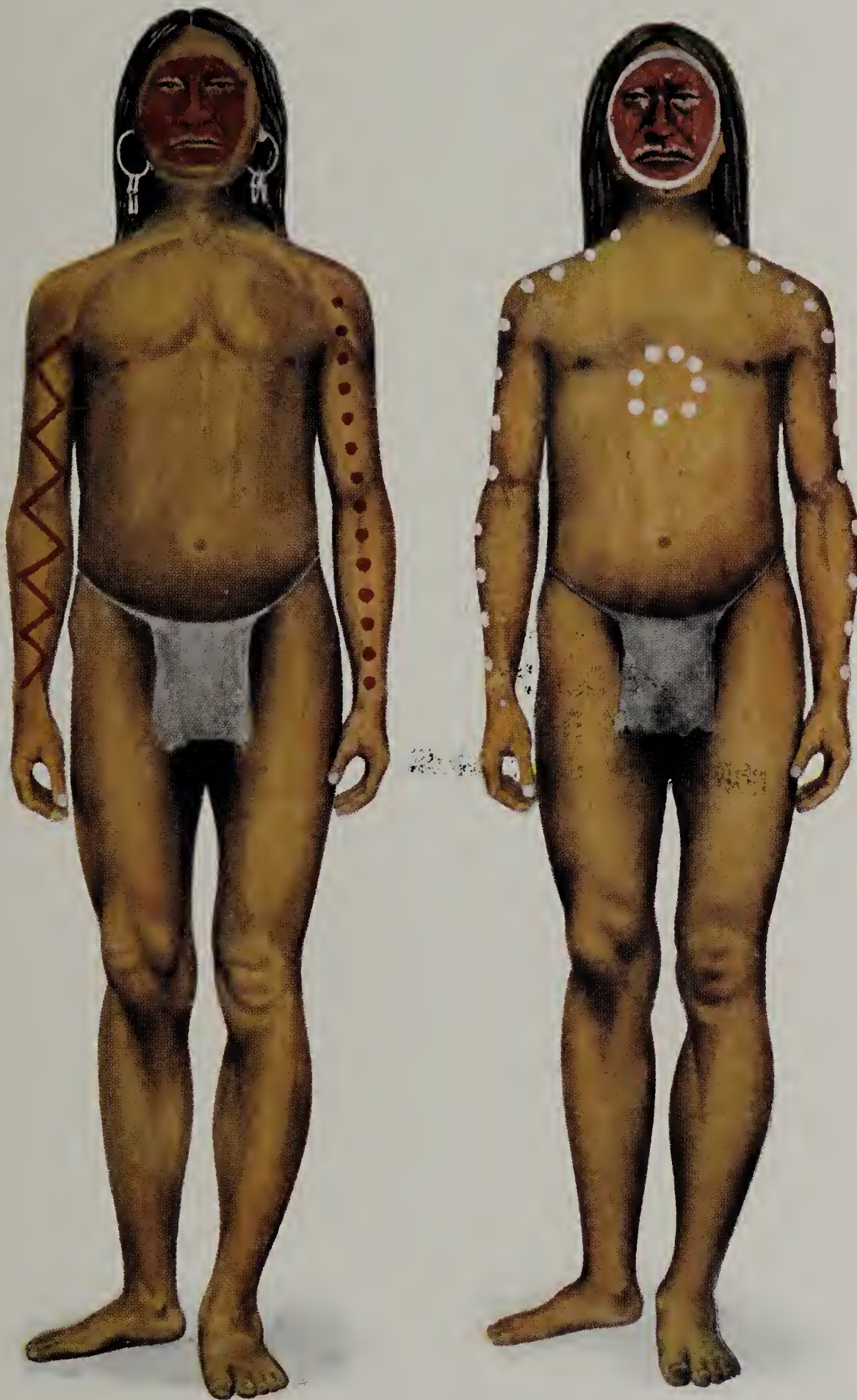


FIG. 1

FIG. 2

FIG. 1. First paint of third group of dancers.
FIG. 2. First paint of fifth group of dancers.

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FIG. 1



FIG. 2

FIG. 1. Costume of fifth group of dancers.
FIG. 2. Costume of sixth group of dancers.

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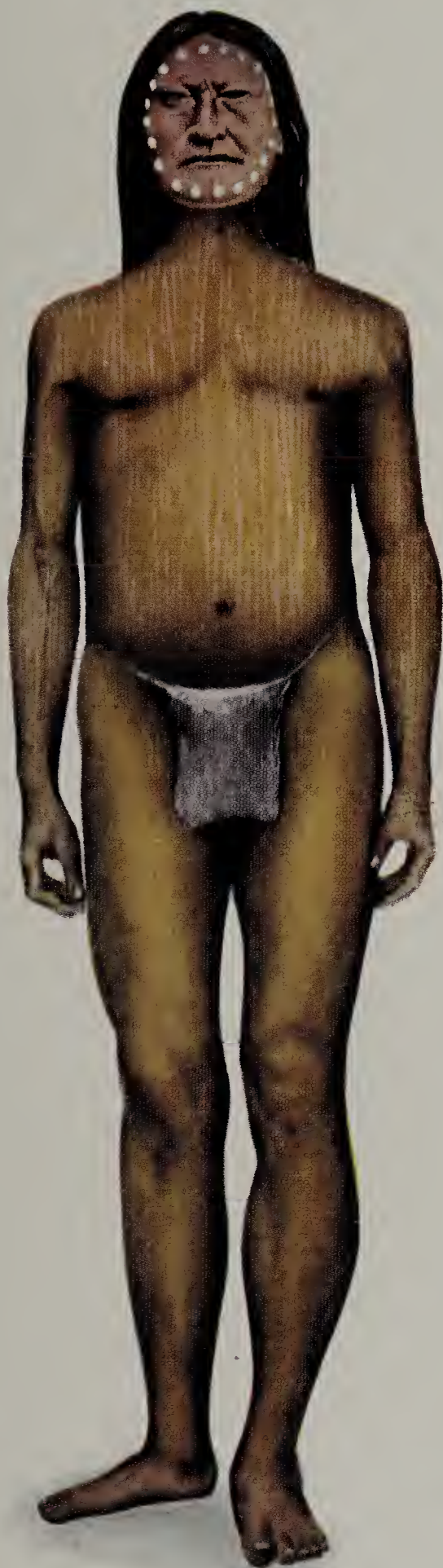


FIG. 1

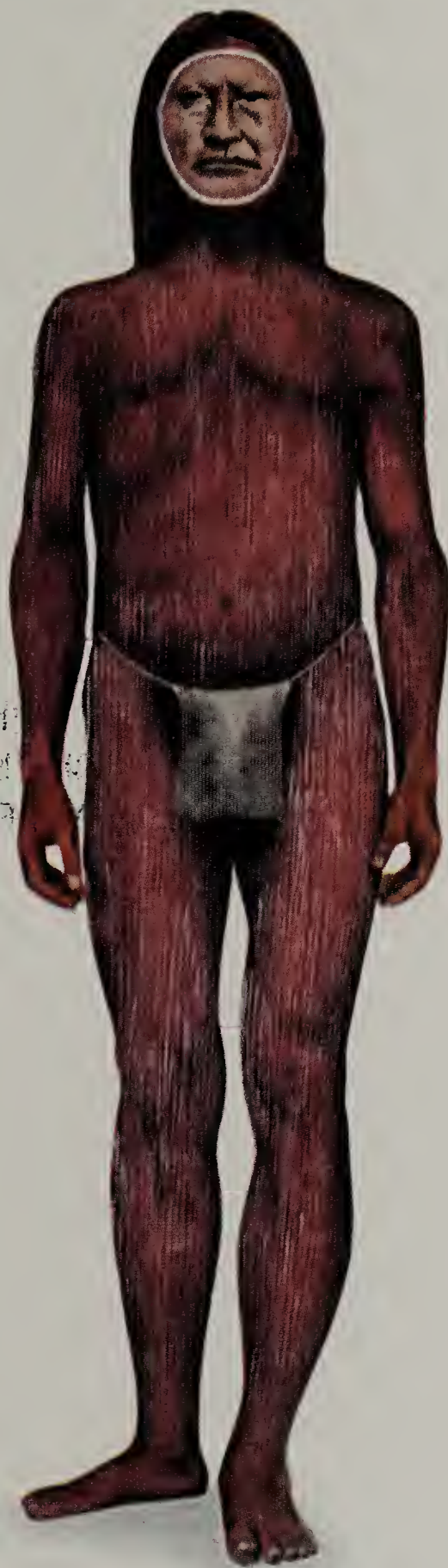


FIG. 2

FIG. 1. First paint of sixth group of dancers.
FIG. 2. First paint of seventh group of dancers.

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FIG. 1. Costume of seventh group of dancers.



FIG. 2

FIG. 1. Costume of seventh group of dancers.
FIG. 2. Costume of eighth group of dancers.

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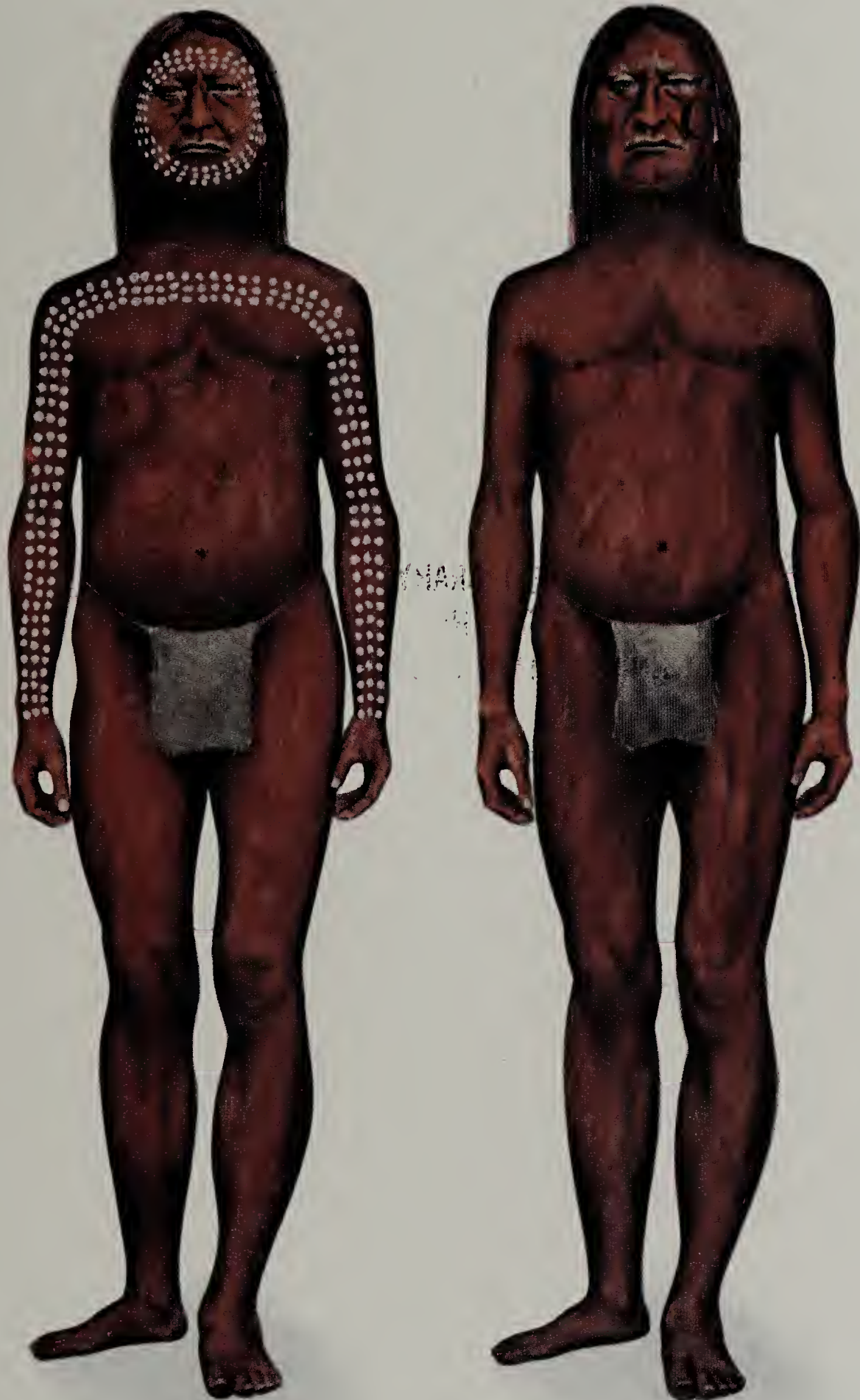


FIG. 1

FIG. 2

FIG. 1. First paint of eighth group of dancers.

FIG. 2. First paint of part of ninth group of dancers.

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General view of camp and Sun dance lodge, fourth day.

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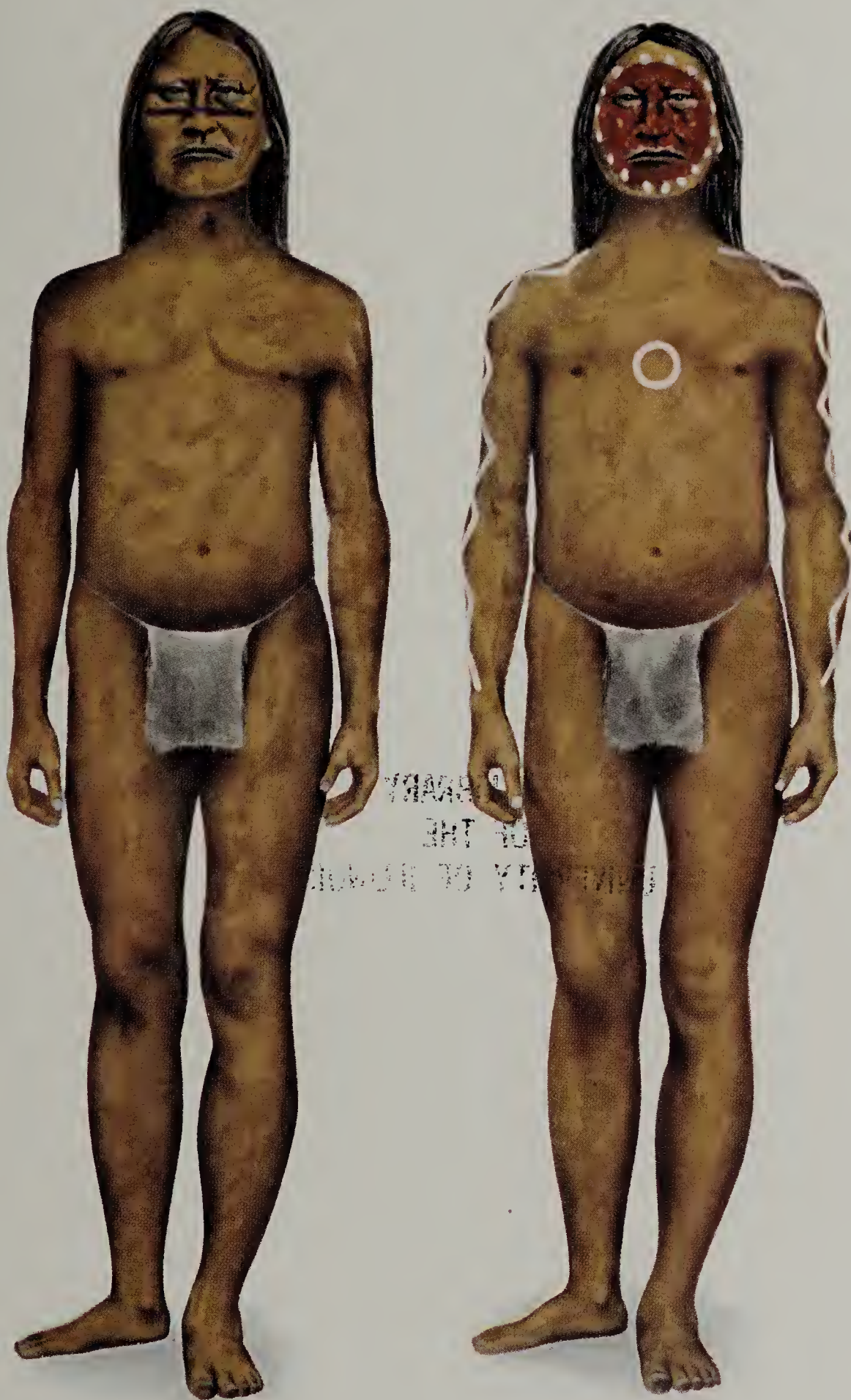


FIG. 1

FIG. 2

FIG. 1. First paint of part of ninth group of dancers.
FIG. 2. Second paint of fifth group of dancers.

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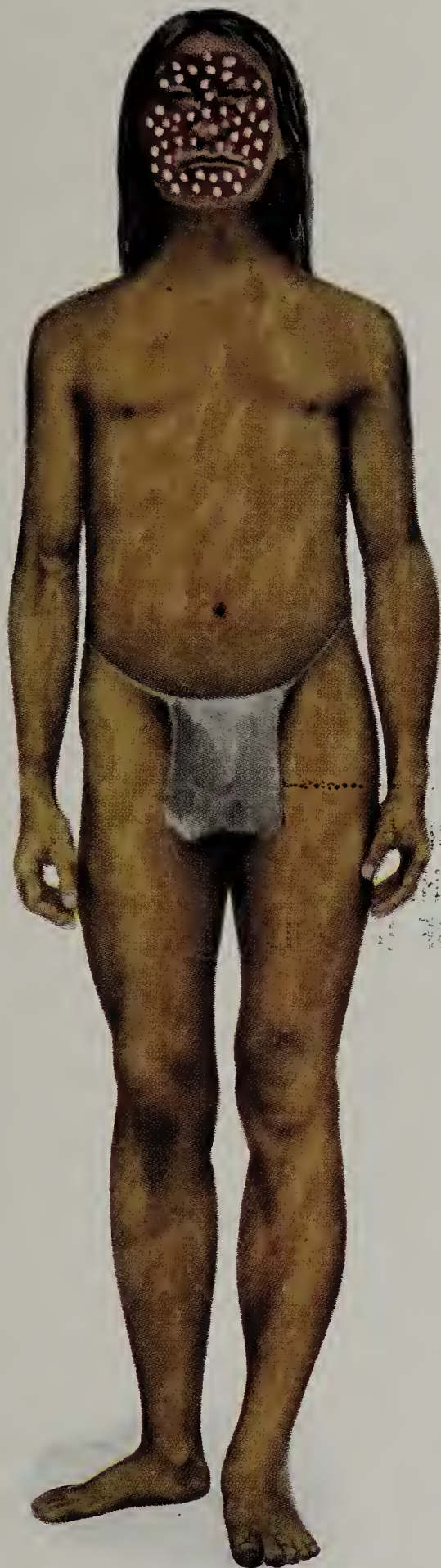


FIG. 1



FIG. 2

FIG. 1. Third paint of second group of dancers.

FIG. 2. Third paint of grandfather of third group of dancers.

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FIG. 1

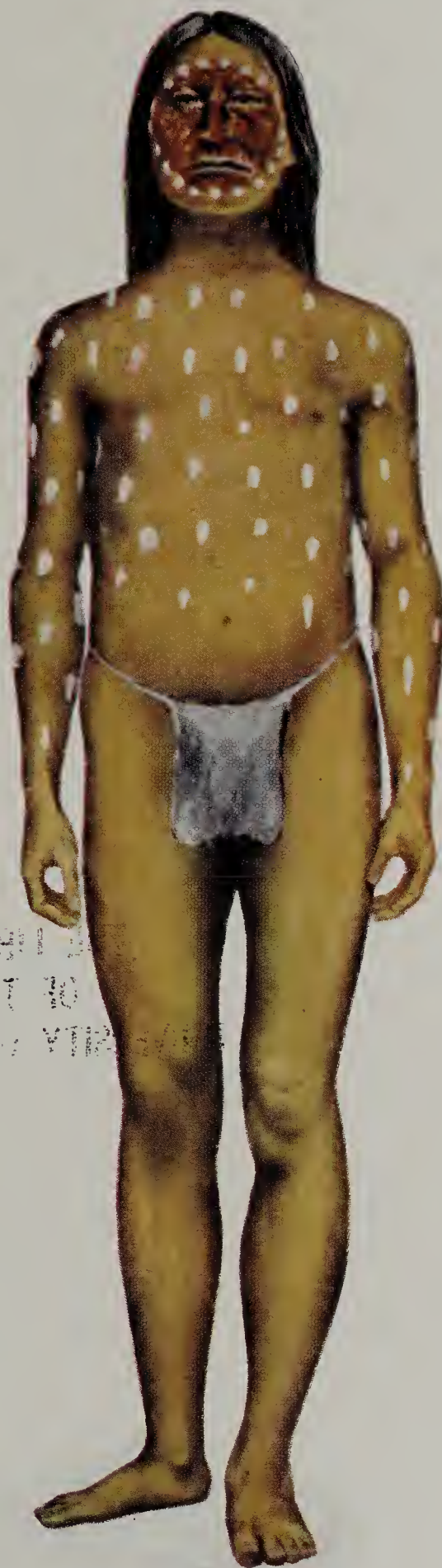


FIG. 2

FIG. 1. Third paint of grandfather of fourth group of dancers.
 FIG. 2. Third paint of sixth group of dancers.

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FIG. 1

FIG. 2

FIG. 1. Third paint of grandfather of seventh group of dancers.
FIG. 2. Third paint of seventh group of dancers.

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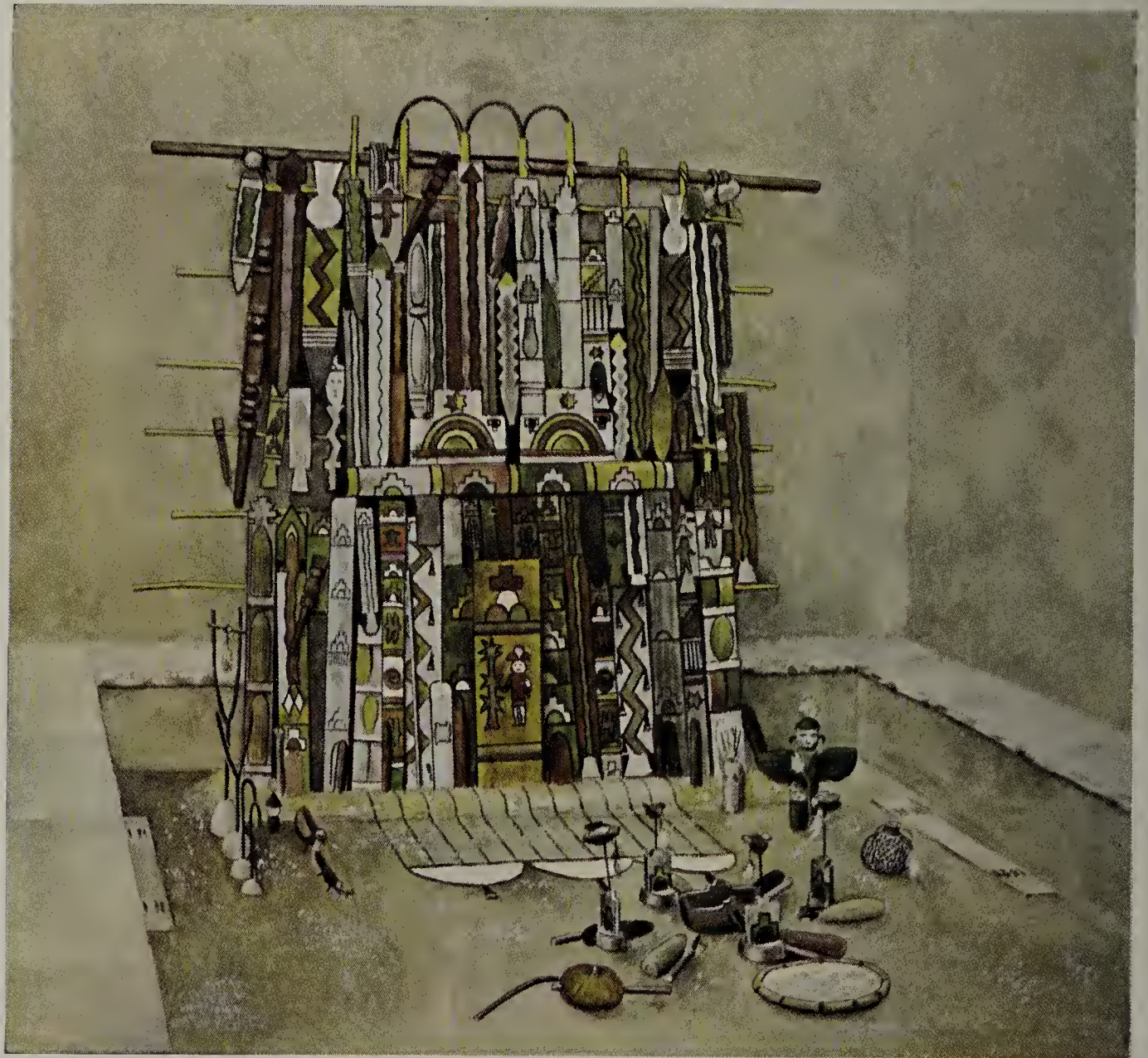
FIG. 1



FIG. 2

FIG. 1. Third paint of grandfather of eighth group of dancers.
FIG. 2. Third paint of eighth group of dancers.

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PL. I. (FRONTISPIECE) THE OÁQÖL ALTAR.

The altar shown in the plate is one that was reproduced by the author for the Field Columbian Museum. Though the Oáqöl altar is undoubtedly the latest altar introduced in Oráibi, it is certainly one of the most elaborate Hópi altars known to the author. It consists of about eighty-three slabs and sticks, which are fastened to a reed framework, and a number of objects that are placed in front of the upright framework. In the center of the latter, on a wide slab, may be seen a drawing of Múyingwa, the God of Germination, who holds in his hand a growing corn-stalk. Over both is a picture of clouds, and beneath the symbol of the rainbow. To the left of this slab stands the short, white one, on which is drawn, on one side, the figure of the sun, on the reverse side that of the moon. On a number of slabs symbols of clouds, lightning, corn-ears, rainbows, etc., are easily recognized.

On the floor are three cloud symbols in black outlines, the semi-circles being filled with corn meal. From them run black lines, representing rain, to the sand ridge. To the right side of this drawing stands, with extended wings, a figurine of Oáqöl-Mana, in front of it one of Oáqöl-Tiyo, a second one like it standing at the left end of the sand ridge. To the left and somewhat behind the Oáqöl-Mana is seen the tiponi of the chief priestess, and in front of it the netted gourd vessel in which she gets the water for the ceremonies. On the left side of the altar stand, in two clay pedestals, crooks, the symbol of life; in two others, forked sticks, to which are fastened little birds. Close to it two wooden birds, one representing a wild duck; the other, some other water-fowl (the báchiro).

In front of the cloud drawing stands the medicine bowl, and around it are six ears of corn, and four wooden cloud symbols on which are mounted small wooden birds (some say they represent butterflies). In the extreme foreground stands a tray with sacred meal. To the left of this may be seen a gourd rattle, and by the side of this, partly hidden from view, the mósilili, a short, bent stick, to which are fastened a few tent shells.



PLATE I. (continued) THE DASHES

The first series of dashes is the most important. It is the only one which is not a simple dash, but a dash with a small hook at the end. This dash is used to indicate a break in the text, or a change of subject. It is also used to indicate a change of speaker in a dialogue. The second series of dashes is the most common. It is a simple dash, and is used to indicate a break in the text, or a change of subject. It is also used to indicate a change of speaker in a dialogue. The third series of dashes is the most common. It is a simple dash, and is used to indicate a break in the text, or a change of subject. It is also used to indicate a change of speaker in a dialogue.

The fourth series of dashes is the most common. It is a simple dash, and is used to indicate a break in the text, or a change of subject. It is also used to indicate a change of speaker in a dialogue. The fifth series of dashes is the most common. It is a simple dash, and is used to indicate a break in the text, or a change of subject. It is also used to indicate a change of speaker in a dialogue. The sixth series of dashes is the most common. It is a simple dash, and is used to indicate a break in the text, or a change of subject. It is also used to indicate a change of speaker in a dialogue.

The seventh series of dashes is the most common. It is a simple dash, and is used to indicate a break in the text, or a change of subject. It is also used to indicate a change of speaker in a dialogue. The eighth series of dashes is the most common. It is a simple dash, and is used to indicate a break in the text, or a change of subject. It is also used to indicate a change of speaker in a dialogue. The ninth series of dashes is the most common. It is a simple dash, and is used to indicate a break in the text, or a change of subject. It is also used to indicate a change of speaker in a dialogue.

FIELD COLUMBIAN MUSEUM

PUBLICATION 84.

ANTHROPOLOGICAL SERIES.

VOL. VI., No. I.

THE ORÁIBI OÁQÖL CEREMONY

BY

H. R. VOTH.

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Curator, Department of Anthropology.



CHICAGO, U. S. A.

December, 1903

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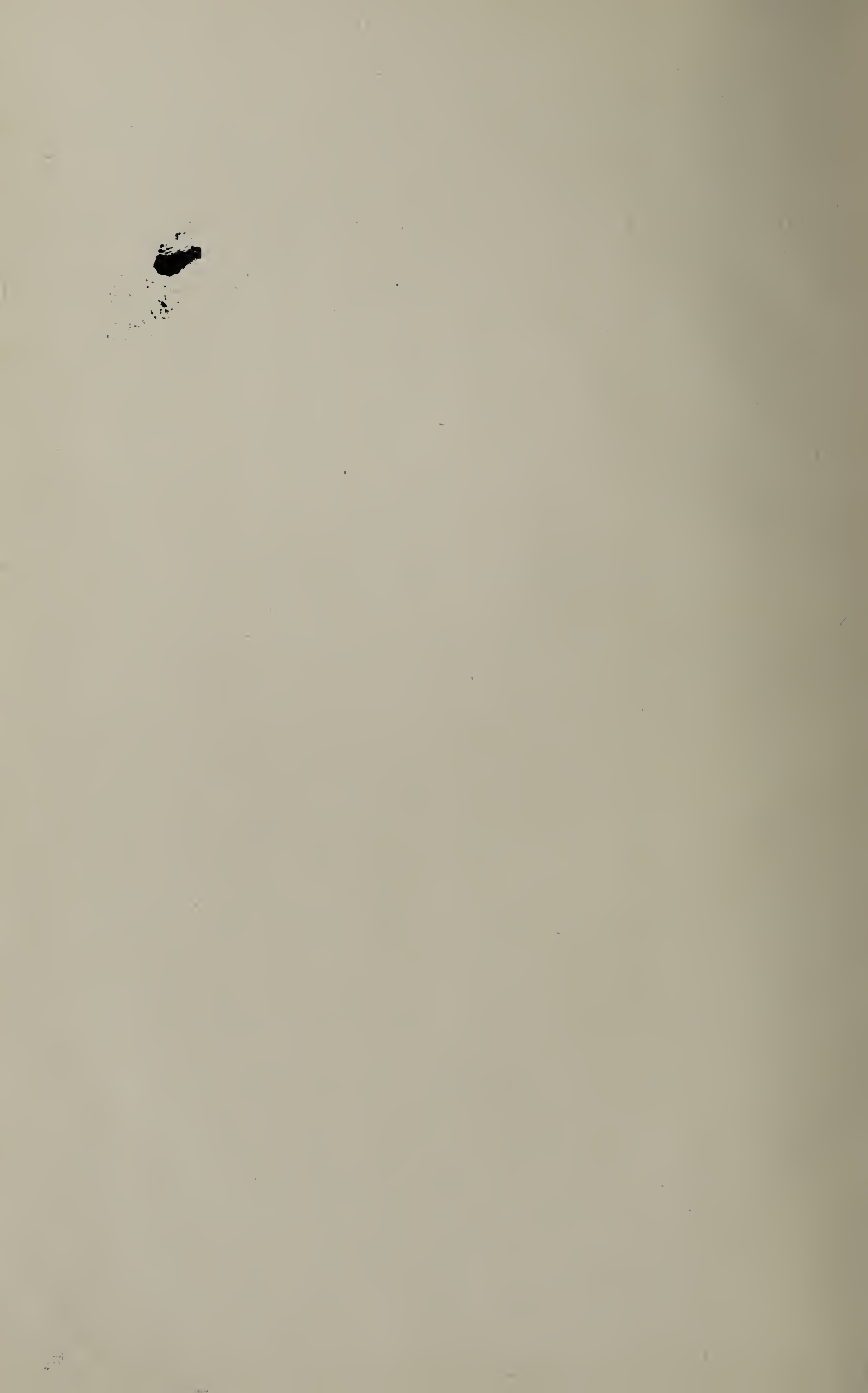
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THE ORÁIBI OÁQÖL CEREMONY

BY

H. R. VOTH



CONTENTS.

| | Page. |
|--|-------|
| Note | I |
| Introduction | 3 |
| Participants and their Clan Relationship | 4 |
| The Ceremonial Kiva | 5 |
| Time and Duration of the Celebration | 6 |
| Preliminary Ceremony | 7 |
| The Nine-Day Ceremony | 9 |
| First Day | 9 |
| Second Day | 16 |
| Third Day | 19 |
| Fourth Day | 19 |
| Fifth Day | 22 |
| Sixth Day | 31 |
| Seventh Day | 32 |
| Eighth Day | 34 |
| Ninth Day | 38 |

NOTE.

The report herewith presented on the "Oráibi Oáqöl Ceremony," by the Rev. H. R. Voth, is a continuation of a series of papers, the first of which was devoted to the Soyál Ceremony. Researches among the Hópi, with the view of the preparation of these reports, and of enlarging and making more complete the Hópi collections in this Institution, are now being carried on, as they have been in the past, by Mr. Voth, through the generosity of Mr. Stanley McCormick.

GEORGE A. DORSEY,
Curator of Anthropology.

CHICAGO, December 1, 1903.

LIST OF ILLUSTRATIONS.

| PLATE. | | Frontispiece |
|---------|---|-----------------------|
| I. | Oáqöl Altar (colored) - - - - - | Opposite Page 3 |
| II. | No. 1, Masátoiniwa; No. 2, Qöyángösi - - - - - | 3 |
| III. | No. 1, The Hawíovi Kíva; No. 2, The Home of the Kél-Nyamu (Sparrow-hawk clan) - - - - - | 5 |
| IV. | No. 1, Lóloloma; No. 2, Lománkwa - - - - - | 7 |
| V. | Hómikini and Family - - - - - | 9 |
| VI. | Oáqöl Altar - - - - - | 10 |
| VII. | Various Ceremonial Objects - - - - - | 12 |
| VIII. | Chief Priestess Waiting to be Discharmed - - - - - | 12 |
| IX. | The Nátsi - - - - - | 19 |
| X. | The Tūihi - - - - - | 23 |
| XI. | Kaǎ Báhos - - - - - | 30 |
| XII. | Various Trays - - - - - | 33 |
| XIII. | Various Trays - - - - - | 33 |
| XIV. | Various Trays - - - - - | 34 |
| XV. | Various Ceremonial Objects - - - - - | 35 |
| XVI. | Women Making Trays - - - - - | 36 |
| XVII. | A Hópi Race - - - - - | 41 |
| XVIII. | An Oáqöl-Mana - - - - - | 41 |
| XIX. | No. 1, The Women Proceeding to the Plaza; No. 2, The Chief Priest Returning with the Medicine Bowl - - - - - | 42 |
| XX. | Oáqöl-Manas Going to the Plaza - - - - - | 42 |
| XXI. | The Dance - - - - - | 43 |
| XXII. | Waiting for the Prize to Descend - - - - - | 43 |
| XXIII. | The Dance in Progress - - - - - | 43 |
| XXIV. | Manas Returning to the Kíva - - - - - | 43 |
| XXV. | The Dancers Returning to the Kíva - - - - - | 43 |
| XXVI. | Contesting One of the Prizes - - - - - | 45 |
| XXVII. | The Prize Contest in Full Sway - - - - - | 45 |
| XXVIII. | After the Battle - - - - - | 46 |

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PL. II.

No. 1. Masátoiniwa. The chief male priest of the Oáqōl Society.

No. 2. Qōyangōsi. Chief Priestess of the Oáqōl Society.

The plate shows the priestess as she heads the line of dancers going to and returning from the dancing plaza. The somewhat imperfect negative had to be used and enlarged, as a negative showing the priestess to a better advantage was unfortunately lost.

INTRODUCTION.

One of the three Women's Fraternities in the village of Oráibi is the Oáqöl Society, which, though the latest or youngest, is the largest of the religious orders in that village. Its leaders, and most of its members, belong to the Sand clan. There seems to be no doubt that this cult was introduced to the present Hópi villages from Aoátovi (Bow-Heights), once a thriving village twelve or fourteen miles southeast from Walpi. When this village was destroyed and most of the male inhabitants killed, nearly two hundred years ago, most of the women and children were distributed among the villages. One woman is said to have carried with her to the village of Mishóngnovi the típoni and the altar of this Fraternity, thus introducing the Oáqöl cult in that village.¹ After the cult had flourished a while in this village—just how long cannot be ascertained—an Oráibi woman by the name of Shákletsnöma, of the Sand clan, married a man from Mishóngnovi named Hóka. They lived in the last named village, where the woman joined the Oáqöl Society, and thus became acquainted with the cult. Later this woman is said to have moved to Oráibi, where she taught the cult to another woman by the name of Kélwuhti, who also belonged to the Sand clan. These two women, tradition has it, made the first altar and introduced this cult in Oráibi. Kélwuhti became the first chief priestess, and when she died Shákletsnöma succeeded her. When the latter died a woman named Qöyáyaonöma assumed the position of chief Oáqöl priestess, a man named Chóchongo being chief, and Lomángöwa² assistant priest. She was succeeded by her grandchild Qöyángösi, the present incumbent, who is now also about sixty or sixty-five years old. Qöyáyaonöma was the mother of the present Oáqöl chief priest, Masátoiniwa (see No. 1, Pl. II), who is the uncle of Qöyángösi. (See No. 2, Pl. II.) It should be remembered that every Hópi Women's society has a chief priest and a chief priestess. As will be seen in the following pages, the functions of the two seem to be co-ordinate and mutual rather than otherwise, as far as the ceremony

¹ Whether the woman took the altar with her at the time of the catastrophe tradition does not say. But it is reasonable to suppose—and the Indians are of the same opinion—that the village and what it contained was by no means totally destroyed, that for some time after objects were gotten from the deserted village, and that the priestesses of the Oáqöl Society went and saved from destruction the highly treasured paraphernalia of their sacred cult.

² Lomángöwa, who is still living, continued to act under Masátoiniwa until the split between the conservative and liberal Oráibis occurred, when he ceased to participate and the present assistant, Hómikiní, was initiated.

generally is concerned. In some special rites the office of the chief priest seems to predominate, in others that of the priestess. But in a general way the latter seems to be really the head of the order.

PARTICIPANTS AND THEIR CLAN RELATIONSHIP.

| | |
|-------------------------------|--------------------------------|
| 1. Qöyángösi, chief priestess | Tūwá (Sand) clan. |
| 2. Masátoiniwa, chief priest | Tūwá (Sand) clan. |
| 3. Hómikini, assistant priest | Kúkuts (Lizard) clan. |
| 4. Talásngainöma | Tūwá (Sand) clan. |
| 5. Qótchainöma | Tūwá (Sand) clan. |
| 6. Möcínömka | Tūwá (Sand) clan. |
| 7. Naḱwáyeshnöma | Tūwá (Sand) clan. |
| 8. Siḱáhtaimana | Tūwá (Sand) clan. |
| 9. Pawönyeshnöma | Tūwá (Sand) clan. |
| 10. Polímana | Tūwá (Sand) clan. |
| 11. Kiwánmönöma | Tūwá (Sand) clan. |
| 12. Nakwámösi | Íshawuu (Coyote) clan. |
| 13. Macáhoinöma | Íshawuu (Coyote) clan. |
| 14. Tūwángönsi | Íshawuu (Coyote) clan. |
| 15. Kárzhmönöma | Íshawuu (Coyote) clan. |
| 16. Kwánhoinöma | Íshawuu (Coyote) clan. |
| 17. Qöyáyeshnöma | (Šhiwáhpi) clan. |
| 18. Nacílāwi | Píhkash (Young-Corn-Ear) clan. |
| 19. Tawángyamci | Píhkash (Young-Corn-Ear) clan. |
| 20. Yéshiwa (male) | Píhkash (Young-Corn-Ear) clan. |
| 21. Tūwámösi | Atók (Crane) clan. |
| 22. Siḱángyaonöma | Atók (Crane) clan. |
| 23. Homímöci | Atók (Crane) clan. |
| 24. Macáhongnöma | Pákab (Reed) clan. |
| 25. Siḱávenka | Pákab (Reed) clan. |
| 26. Tūwángönöma | Pákab (Reed) clan. |
| 27. Homíkwapnöma | Pákab (Reed) clan. |
| 28. Homívenci | Pákab (Reed) clan. |
| 29. Nūwáhongnöma | Pákab (Reed) clan. |
| 30. Homíyonci | Kwan (Agave) clan. |
| 31. Kiwányeshnöma | Kwan (Agave) clan. |
| 32. Homíhoinöma | Kwan (Agave) clan. |
| 33. Tobéhmana | Kwan (Agave) clan. |
| 34. Tawángyaonöma | Kwan (Agave) clan. |
| 35. Pacháwamana | Kwan (Agave) clan. |
| 36. Homínömsi | Káro (Parrot) clan. |

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PL. III.

No. 1. The Hawiovi Kíva.

This is the kíva in which the Oáqöl ceremony takes place. Unfortunately a negative had to be used that shows the Nátsi or society emblem of the Flute Fraternity, which also holds its ceremonies in this kíva.

No. 2. The Home of the Sparrow-Hawk Clan.

From the top of this house all ceremonies in the village of Oráibi are announced by the crier, whose duty it is to make these announcements. On the roof is situated a small shrine, not visible on the plate, however, in which the crier deposits certain prayer offerings, before he makes announcements.

37. Qömáhongnöma

38. Tūwángyaonöma

39. Kélmösi

40. Pungñáwunka

41. Tūwámönöma

42. Honápsi

43. Nasíwunka

44. Macáwunci

45. Siķáhoinöma

46. Lötókcíwa
- Tab (Rabbit) clan.

Tab (Rabbit) clan.

Tab (Rabbit) clan.

Táwa (Sun) clan.

Táwa (Sun) clan.

Honáni (Badger) clan.

Tcūa (Rattle-snake) clan.

Tcūa (Rattle-snake) clan.

Katcína (Katcína) clan.

Íshawuu (Coyote) clan.

It will be seen from the above list that the number of participants, belonging to the different clans is as follows:¹

| | | | |
|-------------------------------|----|--|---|
| Sand clan | 10 | Agave clan | 6 |
| Reed clan | 6 | Coyoté clan | 6 |
| Young-Corn-Ear clan | 3 | Crane clan | 3 |
| Rabbit clan | 3 | Sun clan | 2 |
| Rattle-snake clan | 2 | Parrot clan | 1 |
| Lizard clan | 1 | Badger clan | 1 |
| Katcína clan | 1 | Shiwáhpí (Bigelovia Howardi Gray) clan | 1 |

THE CEREMONIAL KÍVA.

In the village of Oráibi are thirteen kivas, or underground chambers, one of which was, up to about two years ago, considered the exclusive property of the women. At that time it was rebuilt, and ever since then it seems to be used the same as the others by a certain group of men, who turn the kiva over to the women when the latter wish to use it for a ceremony. In this kiva the Maraú Society hold their ceremonies; in fact, the kiva is usually called Maraú kiva. The other two women's Fraternities, the Lálakontu and Oáqöltu hold their ceremony in the Hawíovi kiva. (See No. 1, Pl. III.) It is claimed by some that this name is derived from "hawíota," "gone down," and "ovi," a suffix denoting an "elevation," "height," or sometimes meaning "up," "on top," because there is an elevation close to the kiva from which they have to descend in order to get to the kiva from the adjoining streets. In the course of time this knoll has somewhat disappeared, but the ground all along the north side of the kiva is still

¹ Every Hópi clan is related to one or more other clans; for instance, the Sand, Lizard and Rattle-snake; the Coyote, Yellow-Fox, Gray-Fox, etc.; the Young-Corn-Ear, Cloud and Shiwáhpí, Parrot, Katcína and Tobacco; the Badger and Butterfly clans, are respectively related to each other; and any one belonging to one clan in any of these groups really belongs to all, but specially to that one in the group; in other words, he belongs to one, but is related to the others. In fact, the Hópi words for relative, related, etc., refer to clan relationship only.

considerably higher than on the other sides.¹ It is also claimed that later on, when repairing this kiva, it was also called Aoát (Bow) kiva, because the people belonging to the Bow clan, who built it and were its principal occupants, still controlled it. At present the men who occupy that kiva belong to many different clans, as is the case with every Hópi kiva, although the clan who has built it is usually considered to be the owner of it.

Besides the Oáqöltu, the Lálakontu and the Masílālentū (Drab Flute) Societies celebrate their ceremonies in the Howíovi kiva. The kiva is of the usual size, about twenty-four feet long, twelve feet wide, and from seven to ten feet high, being lower at the two ends. The portion north of the ladder is about a foot deeper than the part south of it; a banquette, about twelve inches high by about fifteen inches wide, runs along the two sides and the north end of the deeper portion. In fact, the kiva is constructed in essentially the same way as all the other kivas in Oraíbi.

TIME AND DURATION OF THE CELEBRATION.

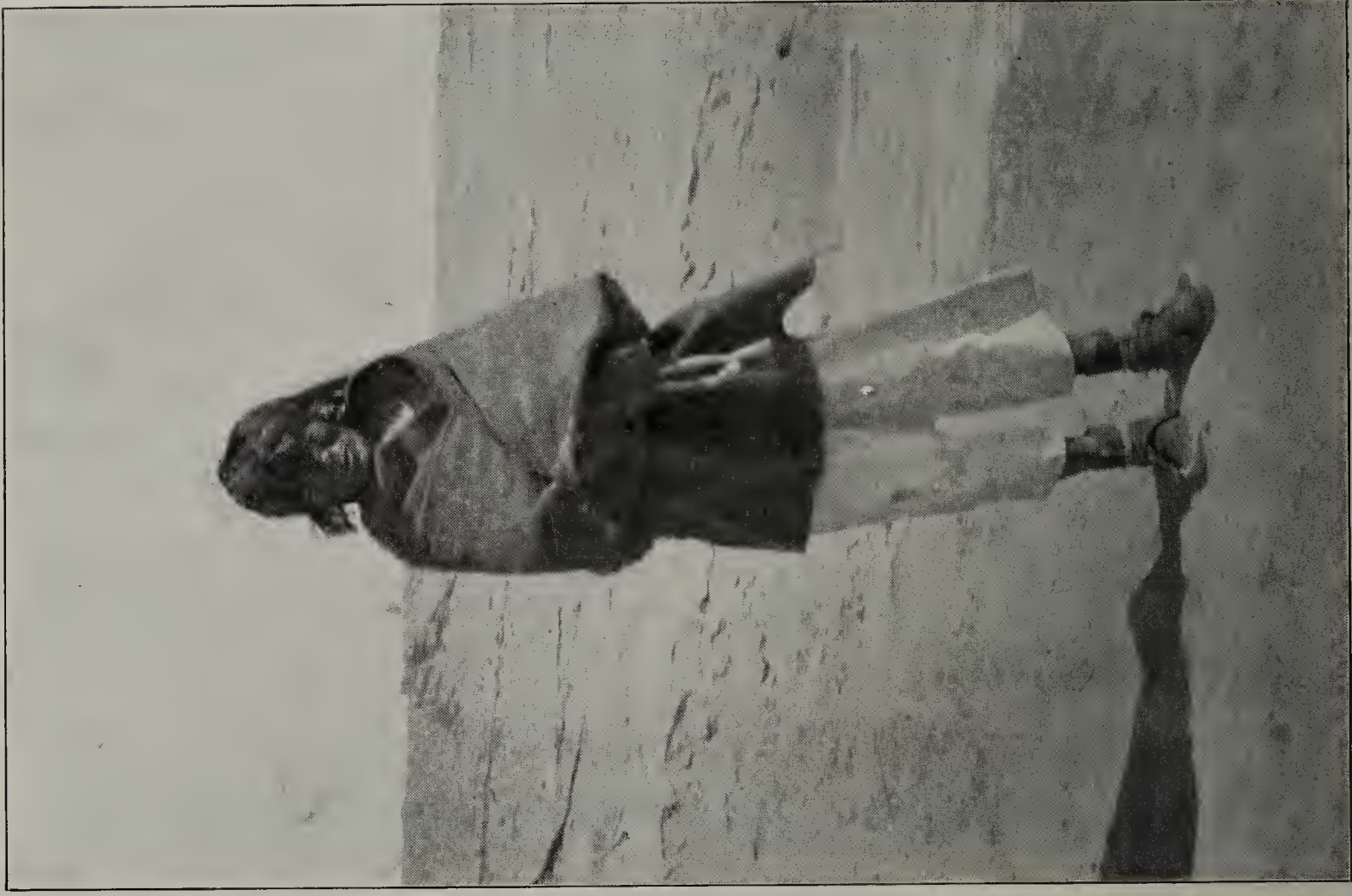
The Oáqöl ceremony is observed every year of uneven numbers, alternating with the Iagón and Maraú ceremonies, which take place in the years of even numbers. It always occurs in the latter part of October or the first part of November, or both, as the following dates show:

- 1893, October 26 to November 3.
- 1895, November 1 to November 9.
- 1897, October 23 to October 31.
- 1899, October 28 to November 5.
- 1901, October 22 to October 30.
- 1903, November 3 to November 11.

Eight days before the beginning of the ceremony, a short preliminary ceremony, the so-called Báholawu (báho-making), takes place in the morning in the ancestral home of the Sand clan, and another gathering of a few of the leaders in the house of the kík-mongwi in the evening; whereupon the public announcement of the ceremony follows early the next morning.

¹ Others claim—and this is probably correct—that the name is derived from certain decorations on the inside of certain Hópi bows, that run down (hawíota) on each edge of the bow. An analogy may be found in the name of another kiva (Hochíchwi), which was also originally built by the Bow clan and named after a zigzag line (hochíchvāita) on certain Hópi bows. When later it was repaired by the Badger clan, it was called Honáni (Badger) kiva.

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PL. IV. TWO PROMINENT ORÁIBIS.

No. 1. Lóloloma, the Kíkmongwi or Village Chief.

Lóloloma has for many years been a very prominent figure in the village of Oráibi, not only on account of his position, but on account of his friendly attitude towards the government and its efforts to civilize and educate the Indians, which led to a serious rupture between the inhabitants of Oráibi. Lóloloma remained at the head of the liberal faction, while the conservative faction elected its own chief, and contentions have existed between these two factions now for about twelve years. This rupture has also done very much towards modifying, undermining, and even partly destroying some of the Oráibi ceremonies. Lóloloma was at one time, years ago, imprisoned by the hostile faction in one of the kivas, and he believes to this day that he would have been left in that kiva to starve if the representatives of the government had not rescued him. The plate shows the chief as he returns from his field in the valley.

No. 2. Lománkwa, the crier who has for a number of years announced publicly the ceremonies controlled by the liberal faction of Oráibi, those of the conservative faction being announced by their own crier. This man perished about a month ago in a ditch which he was digging, trying to find some moles that were destroying his peach-trees. The ditch caved in on the man and his body was not found until the next morning.

PRELIMINARY CEREMONY.

a. BÁHOLAWU. (MAKE BÁHOS.)

Eight days before the beginning of the Oáqöl ceremony, a few of the leaders, usually Masátoiniwa, Hómikini, and Qöyángösi,¹ assemble early in the morning in the ancestral home of the Sand clan for the so-called báholawu (báho-making). On this occasion usually the following prayer-offerings are made:

By Masátoiniwa, one báho, one púhu, and eight nakwákwois.

By Ngósi, eight nakwákwois.

By Hómikini, eight nakwákwois.

In case other women are present, they also make four nakwákwois each.

These are disposed of as follows, after all have smoked on them: The báho made by Masátoiniwa, as well as four of his, four of Hómikini's, and four of Ngósi's nakwákwois are taken to the kíkmgwi's house for further disposition in the evening. All other nakwákwois, one from each participant, are deposited north, west, south, and east of the village, by different members of the Society, who are called in for that purpose if they have not participated in the báho-making.

b. TÍHTINGAPYANGWU. (CONSECRATING.)

In the evening Ngósi proceeds to the house of the kíkmgwi (village chief), where she is met by the kíkmgwi Lóloloma (No. 1, Pl. IV), his brother Shókhungioma, and their sister Púngñánömsi,² and the cháakmgwi (crier chief Lománkwa). (See No. 2, Pl. IV.) The tray with the prayer offerings brought by Ngósi from the house of the Sand clan, as already stated, is placed on the floor, and those present assemble around it, squatting on the floor. All smoke over the tray, and then each one picks up the tray and utters a prayer over it, whereupon usually a few words are said about the approaching ceremony. From this and from the prayers or talks uttered over the prayer-offerings this little ceremony is sometimes also called móngwlalawaiyi (chief's

¹ This priestess is usually called by her abbreviated name, Ngósi, and will be so called throughout the paper.

² While Lóloloma is really the village chief, his brother and sister are also often called kíkmgwi. This office and its privileges seem to be vested rather in the family than in one particular member of it. The ancestral home of this family is now occupied by Púngñánömsi, and here this meeting takes place.

talk). After the ceremony is over, Pungñánömsi serves a supper, whereupon all go to their respective homes, the crier taking with him the tray with the prayer-offerings.

c. CHÁALAWU. (CRY OUT.)

At about sunrise the next morning the crier proceeds with the prayer-offerings to the ancestral home of the Kél-Nyamu (Sparrow-Hawk clan, No. 2, Pl. III), from which all religious ceremonials that are publicly announced, are cried out. On the roof of this house is situated a small shrine. Into this the crier deposits the prayer-offerings and some sacred meal, and then announces the approaching ceremony in the following words:

“Úma kwiniwii kíiyungkamu kúkūiwa húwamu! Úma táwānge kíiyungkamu kúkūiwa húwamu! Úma tátöo kíiyungkamu kúkūiwa húwamu! Úma hópoo kíiyung-kamu kúkūiwa húwamu! Nu úmui áaonani; hápi kush yáhpinen shúhkop tálat épak íma Óoaqöltu kiwánāw unángway tawíyanikāy pasiónaya. Pásaat tálat ak ítam ka nánamihin unángwaykahkang shópkawat sínom yéshwani. Nap hákakwat móngwi yóilöki akw ítam ókwatōwani. Put akw pas pai ítam móngwactūtini. Móngwactūtinikae tūnatyaoakahkang yáhpí shópkawat sínom yéshwani. Yán hakam itámuí shópkawatui sínmuí itánamu itángumu angqitámuí öökálantota. Yán hákam tūnatyaoakahkang shópkawat sínom yéshawni. Pai háhlaiakahkango, öökáoakahkango.”

TRANSLATION.

You, living in the north, loom up, please!¹ You, living in the west, loom up, please! You, living in the south, loom up, please! I shall inform you [thus]: Now then, after this, in sixteen days, then these Oáqöltus, because they shall have good hearts, shall perform. Until that many days we, all the people, without having any contentions with (among) each other, shall (must) live.² (Perchance) some chief shall pity us with dropping rain. With that we must accomplish³ (conclude) [this]. Because it has been accom-

¹ The word translated “please” is an exclamation of welcome, and often added to a request, as we add the word “please”—as “páo húwamu!” “come here, please!”; “húwamu nónowaa!” “eat, please!” But while in such instances the word “húwamu” corresponds to the word “please,” it cannot be used in every place where the word “please” is used in the English language.

² Any worry, sorrow, or anger disqualifies a Hopi, as a rule, to participate in a ceremony, and contentions and quarrels in the village are supposed to interfere with the efficacy of a ceremony.

³ The word “móngwactūti” (accomplish, conclude, be done, etc.) occurs in these somewhat obscure phrases in many religious Hópi talks, announcements, etc. I am told that what is referred to is the almost constant anxiety and concern about rain, and the meaning here is that when the rain comes that anxiety and the desire for rain is concluded for the time being; at the same time the inhabitants are admonished, especially those that have been unconcerned about the matter, to continue their earnest concern about this matter—the question of rain.

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PL. V. HÓMIKINI AND FAMILY.

PL. V. HÓMIKINI AND FAMILY.

The plate shows the assistant chief priest, who plays such a conspicuous part in the ceremony, and is mentioned so often throughout the paper, in front of his home, and with his children and grandchildren. The young man to the left is his son, who is a cripple, his legs being paralyzed. The woman nursing the child is his daughter, the mother of the three smaller children on the plate. His son-in-law, the husband of the woman, is not present. Hómikini, besides being the assistant chief priest in this ceremony, is also, probably, the best Indian physician in Oráibi. He is a splendid botanist, and has a good knowledge of the medicinal properties of the various herbs, viewing the matter from the Hópi standpoint.



plished,¹ all the people shall after that live, concerning or continue to concern themselves about it. Thus (may) our fathers, our mothers come and strengthen (encourage) us, all the people! Thus being concerned all the people shall live. (Yes) being happy, being strong (encouraged).

THE NINE-DAY CEREMONY.

I. FIRST DAY.

SHÚSH KA HÍMUU. (ONCE NOT ANYTHING.)

While in most of the Hópi nine-day ceremonies very little of importance takes place on the first day—as the name indicates—the opening day of the Oáqöl ceremony is of unusual importance, inasmuch as the very elaborate altar is being erected on this day.

At about sunrise the chief priest, Masátointiwa, and the chief priestess, Ngósi, proceed to the Hawíovi kiva, the latter usually being accompanied by her little daughter. Hómikini (Pl. V), Masátointiwa's assistant, usually also puts in an appearance early this day.

One of the first acts of Ngósi is to sprinkle a ring of sacred corn-meal around the kiva and to put up the nátsi, or emblem of the order, at the south end of the hatchway. This emblem consists of a flat slab about four and a half inches long, two inches wide, and about three-eighths of an inch thick, made of a cottonwood root and having a short handle at one end. The slab is painted green and has on one side in black outlines the drawing of a corn-ear. In fact, it is itself called kaô-baho (corn-ear baho) or kaô-nátsi (corn-ear nátsi).

After having sprinkled the meal ring and put up the nátsi, Ngósi sweeps the kiva. Masátointiwa is in the mean while sitting near the fireplace and smokes. Having swept the kiva, Ngósi, or sometimes Masátointiwa, makes a few nakwákwois, which the former takes with a pinch of meal and goes for some sand, which she gets from a sand hill half-way down the mesa. Having placed the prayer-offerings on the sand hill, she holds the corn-meal to her lips and says: "It nu úngem yúku; it um himúitani, níkang nu it uh túwa kímani" ("This I have made for you; you will have (own) this, but I shall take your sand along"). A part of this sand is moist, for the altar ridge, a part dry, to be sprinkled on the floor in front of the altar. She then immediately begins to construct the altar, being assisted by two or three other

¹ The leaders (chiefs), male and female, are here referred to, especially the village chief, crier, warrior chief, and the leader of the Blue-bird and Tobacco clans.

women who in the mean while have come in. The altar paraphernalia is brought into the kiva, either the previous evening or early in the morning of this day, in order to prevent the articles from being seen by any one not initiated. The slabs are tied up in bundles, the small objects, such as birds, cloud symbols, etc., are kept in jars.

In constructing the altar, first a ridge of moist sand is placed on the floor in the north end of the kiva, about thirty inches long, eight inches wide, and five inches high. Into this ridge are thrust eight pairs of sticks of a strong reed, the two and two sticks being close together. The upper end of these sticks or poles lean against a heavier pole which is suspended transversely from the ceiling or roof of the kiva. To these eight sticks are fastened transversely, with yucca leaves, five pairs of the same kind of sticks, though somewhat thinner. To this framework are fastened about eighty-three slabs and sticks of different sizes and forms, which is by far the largest number of pieces on any Hópi altar known to the author. (See Pls. I and VI.) While it is highly probable that formerly these slabs and sticks were always arranged in the same order, such is not the case now. The wide slab in the middle and the sun slab always stand at the same place and a few of the others nearly so. But the arrangement of the others varies very materially in the different ceremonies. A good deal of advising and arguing generally takes place among the women on this point, which usually ends in such expressions as: "Put it on anywhere!" "It is immaterial where you tie it!" "That way it is all right," etc. The work of erecting the altar is superintended by Ngösi, though I have now and then heard Masátiniwa give advice or express an opinion. In 1893, however, he repainted a number of the slabs; he and Hómikini also assist in getting the objects for the altar in proper shape, make the nakwákwošis that are fastened to the wooden birds, cloud symbols, etc. They also card and spin cotton for making prayer-offerings. Masátiniwa usually prepares the so-called "mohóngöla," The latter consists of four lengths of yucca (móho) leaves, which are tied together by the ends at four different places, thus forming a ring or wheel (ngöla). To each of the four knots is tied a nakwákwoši. This wheel is used in initiating new candidates, as will be described by and by.

Among the objects usually prepared by Hómikini at this time are the louse scratchers (náhringpi, lit: self-scratcher). These consist of a stick eight to ten inches in length and about a quarter of an inch thick, bent into a triangle with one end projecting. (See D, Pl. VII.) This stick is wound closely with cotton twine, a few tiny blue-bird feathers being fastened to each of the three corners. One of these

PL. VI. THE OÁQÖL ALTAR.

No. 1. The plate shows the altar completed for the ceremony on the first and the fifth day. For a full description of the altar, see frontispiece.

No. 2. On this plate the altar is shown partly completed on the eighth day. When the exposure was made the cloud picture in front of the altar had just been made by the chief priest, but the medicine bowl, ears of corn, and cloud symbols, etc., had not yet been placed in position.



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objects is given to each girl that is entered as a candidate for initiation, to be used by her during the first four days, instead of the finger nails, in case it should become necessary to scratch the head.

As soon as the upright part of the altar is completed, Masátoiniwa sprinkles dry sand in front of the sand ridge, sifting it through an old tray. Upon this sand he traces, with the powder of a black shale, the outlines of a cloud symbol. This consists of three semicircles, from the base of which run about twelve lines, to and up the sand ridge. These lines symbolize falling rain. The semicircles are filled with a thin layer of sacred meal, and on the apex of each is drawn the figure of a turkey feather *nakwákwo*.¹ (See No. 2, Pl. VI.)

When Masátoiniwa has completed the cloud symbol, Ngösi places before the altar the birds, figurines, crooks, medicine bowl, mortar, etc., in which she is sometimes assisted by Hómikini, or one of the older women. The men fasten to a joist on the east side of the altar a *sóhu* (star) consisting of two sticks about six inches long and about three-quarters of an inch thick, tied together crosswise. To each of the four ends of these sticks is tied an eagle *nakwákwo*. (See Pl. VII.)

While these preparations are going on the two men, but especially the chief priest, frequently indulge in smoking at the fireplace, without which the ceremony, and in fact any ceremony, would not be considered efficacious. Occasionally girls or children are brought into the *kíva* that are not yet members. These have to go at once through the first steps of initiation. Ngösi sprinkles a corn-meal circle on the floor in the south-east corner of the deeper portion of the *kíva*, on which is placed the *mohó-ngöla*, already described. Into the center of the circle she places a small pinch of corn-meal. The candidate steps into this circle, or if it be a small child, is placed and held there.² Two women take hold of the *mohó-ngöla*, one on the east, one on the west side, and raising it up and down four times, say: "*Íta ung wúngwni*" ("We cause you to grow up"), whereupon the candidate, who holds in one hand a white corn-ear, in the other a pinch of sacred meal, steps or is led to the altar and sprinkles the meal towards it. Those who are old enough, say over five years old, are seated on the floor in the east side of the *kíva*, the smaller ones remain in the care

¹ This appendage, which is found on many drawings of cloud symbols, represents the feathers on objects, representing clouds (such as tablets on masks, idols, etc.). It also represents the feathers worn in the hair by participants in a ceremony, by *Katcinas*, and that are tied to the hair lock of the dead, etc. These feathers are called "*nákwa*" (prayer, wish), sometimes "*ómaw*" (cloud) *nákwa*.

² Every candidate for initiation is brought into (*pána*) the *kíva* by some woman (or in men's fraternities, by some man) who may be any one selected by the parents, but must not be a clan relative of the candidate. This godmother (or godfather) is then also forever called the mother (or father) of the one they have *Oáqöl-vana*, *Tcū-vana*, *Lān-vana*, etc., (lit.: *Oáqöl-put* Snake-put in, *Flute-put* in, etc.), as the case may be.

of their mothers. Those who act as sponsors or godmothers for the novices now tie a nakwákwoši into the hair of their respective "wards," and those of the latter who sit on the floor are handed by Hómikini the louse scratcher, to each of which are tied four nakwákwošis, which are to be deposited by them south of the village, one on each of the four succeeding mornings. I have never seen a boy initiated, except among the small babies, and am told that it very seldom occurs.

Soon after dinner Masátoiniwa makes one púhu (road) (see F, Pl. VII) and four nakwákwošis to be deposited at a spring by Ngósi. At about three o'clock active preparations are made for the evening ceremony. The kiva is swept, some finishing touches are made on the altar, and Ngósi gets ready to get the water to be used in the ceremony. After Masátoiniwa has tied a nakwákwoši into her hair, she puts on her ceremonial robe (atöë), takes a móngwikuru (chief's jug) (see C, Pl. VII), a tötöqpi (whistle made of an eagle wing bone) (see B, Pl. VII), an old eagle wing feather, a corn-ear, some honey, sacred meal, and the púhu and nakwákwošis made shortly before by Masátoiniwa, and goes to Iánva, the principal spring on the west side of the mesa. Near the spring she deposits one of the nakwákwošis and some meal on the trail, throwing also a pinch towards the spring. She then whistles four times with the bone whistle, deposits the rest of the nakwákwošis and some meal in the spring, spurts the honey on the water, then dips water into the móngwikuru with the feather four times, and then with the corn-ear four times, whereupon she fills the vessel. Hereupon she says: "Tumái shóshoya nu úmui chámto" ("Go we! all (of) you I have come to fetch"), ascends from the spring, places the púhu on the trail, sprinkles some meal on it, throwing also a pinch towards the village, and then returns to the kiva. Here she stops on the east side of the ladder, Masátoiniwa sprinkles from her to the altar a line of corn-meal, returns and takes from her the objects, goes along the meal line to the east side of the altar, and assuming a kneeling position, hums a song over them waving them slightly up and down to the time of the singing.¹ He then places the objects on the floor, takes an old buzzard feather and a pinch of ashes, and returns to the priestess, who has seated herself on the elevated floor of the kiva east of the ladder, her feet resting on the floor of the deeper portion of the kiva. (See Pl. VIII.) Standing in front of Ngósi, Masátoiniwa sprinkles some of the ashes along the feather and then hums in a low voice one of the so-called Náwohchi táwis (discharming songs) in an unknown language:

PL. VII. VARIOUS CEREMONIAL OBJECTS.

A. Hurúnkwa. The object is supposed to represent the makwánpi (aspergill), but unfortunately in preparing the photograph, a wrong object was selected, so the picture on the plate is really a hurúnkwa, or head-dress, but the only apparent difference between this and the aspergill would be, that the latter has only a few feathers.

B. Tötóqpi (bone whistle). This object is used by the chief priestess when she gets the water for the ceremony from the spring. It is made of a bone of the eagle's wing, a little wax being placed into the opening in the middle of the bone, which produces the sound. These whistles are used in almost all extended Hópi ceremonies.

C. Móngwikuru (chief's jug). A netted gourd vessel. In this vessel the chief priestess gets the water from the spring for the ceremonies; in fact, vessels like this are used for a similar purpose in nearly all Hópi kiva ceremonies. The object attached to the vessel is an eagle feather; a tiny ear of corn, which is also often attached to these vessels, is not shown in the plate.

D. Náhripi (self scratcher). This object, which is more fully described in the text of the paper, is being used by the novices during the first four days of the ceremony for scratching the head, it being forbidden to use the finger-nail for that uprpose.

E. Nakwákwaši (prayer feather). The feather is taken from an eagle. Very many of these prayer offerings are made in connection with nearly all Hópi ceremonies, feathers of different birds being used for the purpose.

F. Púhu (road). This feather offering is called a road or path, because it is usually placed in a path, or when such is not the case, it represents or points out a road or path, from which it is often called púhtavi (road leaver or road marker). It is generally made of an eagle breath feather. This prayer offering is also prepared in almost all Hópi extended ceremonies.



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PL. VIII. THE CHIEF PRIESTESS WAITING TO BE DISCHARMED.

The plate shows Ngõsi immediately after her return from the spring with the water to be used in the ceremony. While the chief priest is consecrating the water near the altar, she is silently waiting at the foot of the ladder until he is through, when he steps up to her, and standing before her, discharms her by slowly humming a song and sprinkling ashes along a feather and brushing it off the feather toward the hatchway, as described in the text.



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“Hahaohaaohahaoho
 Shiwahawaiyaha
 Shiwahawawaawaahayi
 Hoolooloholohololo.”

(The above is repeated.)

“Tihirahapahaimaha
 Hahaowiirahainaha
 Hayahayaololoci
 Hayahaololo
 Hayahahayoololocihihii
 Tihirahapahaimaha
 Hahaowiirahainaha
 Hayahayaololoci
 Hayahaololo
 Hayahahayoololocihihii
 Hahaohaaohahaoho
 Shiwahawaiyaha
 Shiwahawawaawaahayi;
 Loolooloholohololo.”

During every verse he touches the head, shoulders, back, and knees of the priestess with the feathers, then swings it from right to left over her head several times and wipes the ashes from the feather towards the hatchway, sprinkling, of course, new ashes on the feather for each new performance. This he does six times. When he is through he unties the nákwá from her hair and ties it to the mǒngwikuru; she lays off her robe and then goes about her business.¹

More participants keep coming in as the time of the evening ceremony draws nearer; now and then a new candidate for initiation is brought in; these, however, consist principally of the babies whom the mothers cannot leave at home. The women who have been in the kiva most of the time may be seen at this time eating watermelons, peaches, píki, etc. When finally the time for the singing has arrived, all arrange themselves in front of the altar, the older women seating themselves on the floor, the novices along and on the east banquette, the girls, who are already members, on the west banquette. On one occasion I noticed that Hómikini and the wife² of Masátoiniwa made

¹ One time the priestess had forgotten to take the vessel along, and hence brought no water. Masátoiniwa, however, went through the consecrating and discharging ceremony in the usual manner, taking the mǒngwikuru from the altar where it had been forgotten. Ngósi commented a good deal on the occurrence to the other women, and when the discharging ceremony was over she fetched some water in a common vessel and without any ceremony.

² Hómikini belongs to the Snake, Lizard and Sand clans, the woman to the Kwan (Agave) clan, who owns the fire. Hómikini says he makes the prayer-offering because he keeps up the fire

a nakwákwoši for the fire, and placed it on the floor near the fireplace; but I am told that this is done in every ceremony. Ngõši, who has in the mean while put the medicine bowl, corn-ears, cloud symbols, etc., into their places, pours the water from the mǒngwikuru into the medicine bowl, and when all have seated themselves, sprinkles a heavy meal line from the típoni to the east side of the ladder, throwing also a pinch up the ladder towards the hatchway. Masátiniwa then sprinkles on the same line a line of talási (corn-pollen), also throwing a pinch up the ladder. Both then take a seat in the circle. Masátiniwa and Ngõši say: "Pai ítam háhlaikahkang pavásionagani" ("Now we shall joyfully perform this ceremony"). Whereupon the singing commences. During the

First Song nothing of importance takes place, but during the

Second Song Talásnga, who fills the position of sprinkler, sprinkles corn meal along the north corn-ear into the medicine bowl, picks up the corn-ear and its husband, and holding them in a slanting position, beats time with them on the floor during the first verse of the song. During the second verse she does the same with the same two objects from the west side of the medicine bowl, and so on with all six. During the

Third Song Ngõši picks up a tray with fine meal, steps on the banquette north of the altar, and while the first stanza of the song is chanted, rubs with her right hand four lines of meal on the wall. While the second stanza is sung she does the same on the west wall, then on the south and east walls. While the fifth verse is sung she throws four pinches of meal towards the star already described, the object evidently being to make the meal adhere to one of the large joists. During the sixth stanza she places four small piles of meal on the floor on the east side of the altar, pressing them down with the palm side of her fingers. All these meal marks are made at certain reoccurring lines in the different verses of the song; during the intervals the priestess stands and waves the tray up and down to the time of the singing. When she is through she resumes her seat. This performance is called "(to) make a house," and it occurs in many Hópi ceremonies. The four lines are called "house." They are also made in the room in which a child is born, in which case one of them on each wall—beginning from below—is scraped off on the fifth, one on the tenth, one on the fifteenth, and the last four on the twentieth day. This scraping off of the lines I have never observed in ceremonies.

during the ceremony. On this, the fourth and the eighth day the prayer-offerings are thrust into the fire with the little corn-meal with these words: "It nuú ngem yukú, um shúyan tálat úvivitani!" ("This I have made for you; very brightly you will burn!")

Fourth Song. The sprinkler first takes a little sacred meal from a tray between her thumb and forefinger, sprinkles it along the north corn-ear into the medicine bowl, then some corn-pollen, whereupon she picks up the corn-ear, holds it over the medicine bowl, and pours a little water from the mǒngwikuru over the corn-ear into the medicine bowl. This performance she repeats with the other five corn-ears during the following five verses of the song. While the

Fifth Song is chanted the sprinkler only asperges occasionally towards the altar, but during the

Sixth Song Masátiniwa goes to the fireplace, lights the omáwtapi (cloud producer), a large, cone-shaped pipe which he has previously filled, takes a little honey into his mouth, kneels before the medicine bowl, and taking the wide end of the pipe between his lips, blows large clouds of smoke towards the altar, over the objects in front of it, and into the medicine bowl. The smoke usually causes intense coughing of the women, so that they can only keep up the singing with great difficulty. After cleaning the pipe he replaces it near the fireplace and then resumes his seat in the circle of singers.

Seventh Song. The sprinkler takes the cloud block with the butterfly on it that stands on the north side of the medicine bowl, tilts it forward so that the butterfly touches the water in the medicine bowl, and then waves it up and down slightly to the time of the singing. In this manner she "waters" the butterflies that stand on the other three sides of the medicine bowl, and then also the two birds on the west side of the altar.

Eighth Song. During the first stanza the sprinkler waves the bone whistle towards the medicine bowl from the north side, and then whistles into the bowl several—generally three—times. During the second stanza she does the same from the west side, and so on, from the six ceremonial directions, asperging with the makwánpí (aspergill) (see A, Pl. VII) after the whistling.¹

During the following four songs nothing of importance takes place, but during the

Thirteenth Song Ngösi takes a tray containing a powder that consists of corn-meal and pulverized sunflower blossom leaves, stands on the north-west corner of the altar awhile, waving the tray up and down to the time of the singing, and then she rubs a little of the powder into the face of every participant, whereupon she resumes her position on the north-west corner of the altar, again waving the tray to the time of the singing. When the singing stops she places the

¹ In 1901 this whistling took place during the seventh, the watering of the birds during the eighth song.

tray on the floor, and says, "Áskwali" (thanks)! Masátointiwa says the same, and all three sprinkle corn-meal towards the altar. Those who do not have any in their hand are given some by the others from one of the trays. Masátointiwa and all the women in the circle around the altar, who may be considered the leaders, hereupon say, "Pai íta öökáoyani" ("We shall be strong, or encouraged"). Ngósi goes slowly along the meal and corn-pollen line from the típoni towards, and a few rungs up, the ladder, which ends the ceremony. It is now generally about five o'clock in the afternoon. The meeting breaks up and most of the participants leave the kiva, the girls generally leaving first. Soon a great variety of food is brought into the kiva by women and girls and placed on the floor. The inmates of the kiva group themselves around it and enjoy the supper, which has been provided by the families of the participants in the ceremony, and which is seasoned and flavored by a lively conversation, by jokes, and laughter, of which the Hópi are very fond.

SECOND DAY.

SHUSH TÁLA. (ONCE DAY.)

The women who, of course, have slept in the kiva, arise between four and half past four o'clock in the morning. As soon as they are awake they commence to practice singing, some sitting up, some still lying down. Some continue to sleep as long as they are permitted to do so. A few of the other women, with Masátointiwa, seat themselves in front of the altar and sing a few songs, though this is so informal that it can hardly be called a ceremony. They are songs to the dawn and the morning and are sung on the morning of the second, third, fourth, fifth, and eighth days.

At about five o'clock, when all are up, a little ceremony takes place, called "kúivato." The women take their corn-ear "mothers" and a pinch of sacred meal and proceed to a rock south-east of but close to the village, the chief priestess leading the column. Here they form in a line, facing the east. They hold the sacred meal to their lips, whisper a prayer on it, and then throw it towards the east, where the qöyángwūnūptū (white-rising or dawn), or sometimes the sikángwūnūptū (yellow-rising or dawn) may be seen illumining the sky. The novices also deposit one of the four nakwákwois which they received with the head scratcher the previous day. All then silently return—Ngósi again heading the line—to the kiva, where they replace their corn-ears on the floor near the altar. This rite of kúivato takes place in all Hópi kiva ceremonies, so far as I know, though varying

somewhat in form. The name signifies “(I) go to see” (or “to look,” “to behold”). Just why this performance is so termed nobody has thus far been able to tell me. But as the ceremonial performances in the kiva are, as a rule, not supposed to begin before the appearance of the morning dawn, the dawn is often spoken of and watched in the kiva. Not infrequently some one will be told: “Um aokúivato” (“Go and see, look”)! Whereupon one thus instructed will ascend the ladder to see whether it is already dawning. While this is, of course, entirely informal, the little rite described above might be taken as a formal ceremonial, going to behold or to see whether the morning dawn has appeared. In this rite all are supposed to participate. With it is connected a little prayer-offering to the precursor of the sun, the dawn, and also to the sun itself. The men usually perform this rite closer to the kiva. When I asked one of them what they prayed, he said they usually uttered a short prayer to the dawn and to the sun, saying: “Táwa ínaa, ókiw yókwani púu ítam híkwyani” (“Sun, my father! oh (make it) rain, and we shall drink”). I have noticed several times that women who happened to be absent when the others performed the rite of kúivato afterwards performed it alone, but close to the kiva.

Having returned to the kiva the women usually go to their homes to attend to their household duties and to prepare the morning meal. Some return to the kiva sooner, others later. When the sun rises Ngósi turns the sun slab on the altar around so that the side showing the drawing of the moon, which had been turned forward during the night, is hidden from view, and the sun symbol shown during the day.

At about seven o'clock Masátoiniwa, Hómikini, and Ngósi prepare some prayer-offerings as follows: Masátoiniwa five púhus (roads), Ngósi five, and Hómikini seven nakwákwois.¹ When they are done they are placed on a tray and all three smoke over them. This is one of the few occasions on which Hópi women smoke. The smoke is blown on the tray. After the smoking, Ngósi takes the tray in her hands, Masátoiniwa a mósilili (tent or cone-shell) rattle, Hómikini a gourd rattle, and the three then sing the following over the tray, waving the tray and the rattles to the time of the singing:

I.

“Yayayowayā, yayayowayā,
Yahayoway yahahayoway,
Owayā owa owayā.”

¹ This, however, has been observed on this day only once, and hence I cannot say from personal observation whether always just this number is made. I am told that each one makes one nakwákwois for each world quarter, Masátoiniwa also one for the earth or sand, because he belongs to the Sand clan. Ngósi does the same; Hómikini, one for the snakes and one for the lizards, because he belongs to those clans. One he made for the sun, which, however, he says is sometimes made by Masátoiniwa.

II.

“Pohohohoolaina,
 Poooolaina, Poooolaina;
 Pohohoholaina, Pohohoholaina
 Ayaywaitawaita ciyano
 Ayaywaitawaita ciyanohay.”

Both songs are chanted a number of times. As the language is not Hópi I was unable to ascertain the meaning. They are undoubtedly fragmentary parts of old songs. All three put some meal on the tray, whereupon it is placed on the west side of the altar. Breakfast is then eaten, Ngósi fasting all day, the others abstaining from meats and salted food. After breakfast, four girls are directed to put on their ceremonial blanket (atóö) and are then sent out with the prayer-offerings just described, one to the north, another to the west, the third to the south, and the fourth to the east side of the village, where they lay them down at prescribed places,¹ sprinkling a little meal on them after they have been deposited.

During the day most of the women are generally in their houses. Some, however, engage in making baskets in the kiva. The novices grind corn the first four days for their godmothers, who in turn make trays for the novices, or in some cases, though seldom during the first four days, instruct the latter in the art of basket-making. The baskets made during the ceremony are used in the public performance on the ninth day and are made in a great variety of designs. Those made by the beginners are usually small and far from being elaborate.

While the women are thus engaged in the manufacture of trays the two men either get wood for the kiva or do work in their homes. When in the kiva they smoke or eat occasionally. Now and then children are initiated; the larger ones receive the proper number of nakwákwois and all the usual corn-ear “mother”; but head scratchers, I am told, are given on the first day only.

All eat in the kiva; even the girls who grind corn in the houses come to the kiva for that purpose. Again no meat or seasoned food is eaten.

¹ On the north side, in a shrine called “Kuiwánva,” on the west side at a shrine called “Nuvátikaoví (Snow Hight),” on the south side near a bush at the edge of the mesa, on the east side at a place, half-way down the mesa, that has no special name.

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PL. IX. THE NÁTSI OUTSIDE OF THE KÍVA.

This nátsi, or society emblem, is made during the fourth day, and placed outside of the kiva, at the south end of the hatchway, early in the morning of the fifth day. It consists of a clay pedestal, into which is inserted a yellow ear of corn, two eagle tail feathers, and a little twig of an herb. South of the kiva is shown some brush which is used as fuel in the kiva.

THIRD DAY.

LÖSH TÁLA. (TWICE DAY.)

This day is spent in essentially the same manner as the previous day. The novices deposit the second of their four nakwákwois; all make the usual morning offering (húivato). The leaders make the usual "roads" and nakwákwois which are deposited on the four sides of the village;¹ basket-making is going on in the kiva throughout the day, etc. All are expected to eat in the kiva, and while in a general way the three "meal times"—morning, noon, and night—are observed, more or less eating is going on all day, singly or in groups. When the novices are in the kiva and not at work they usually sit at their assigned places on the floor in the east side of the kiva. On one occasion I noticed that Ngösi rubbed into the faces of all present a little of the yellow powder which she used for that purpose in the singing ceremony. I am told that she does this every day.

The fasts are observed on this and the following day in the same manner as on the previous day.

FOURTH DAY.

BAYÍSHTALA. (THRICE DAY.)

This is again one of the more important days of the ceremony. In the morning the usual rite of kúivato takes place, the novices deposit their third nakwákwois, the three leaders again make prayer-offerings, which are deposited outside of the village² by four novices, etc. More women come in this day; each new-comer first sprinkles a pinch of corn-meal to the altar. Ngösi brings into the kiva a sprig of cūowi (*Rhus Trilobata*, Nutt), two bald eagle tail feathers, and a yellow corn-ear, for the new nátsi that is put up this day. Masátoiniwa makes four nakwákwois of sikátsi (fly-catcher) feathers, ties them to the sprig, and the latter is then tied together with the eagle feathers and corn-ear, the whole thrust into a clay pedestal, the latter colored with some sunflower blossom powder, and then this new nátsi is placed east of the altar to be put later outside and at the south end of the hatchway. (See Pl. IX.) Masátoiniwa also made a double green báho about six inches long, to which he fastened a cotton string "road," about three feet long, which he moistened in honey, rolled in corn-pollen, and to the end of which were fastened a large eagle breath feather and

¹ But this day somewhat closer by, on the north side at Achámali (a shrine), on the west side at Tépchochmo (greasewood knoll), on the south side near a small bluff, on the east side at Tcööká-yahantingwa (the place where clay is dug out).

² North: Tokóonavi; representing the Navajo Mountains; west: near a trail at the edge of the mesa; south: at a rock called "Tukvíshahpukpu" (broken or caved-in bluff); east: at the edge of the mesa near a trail.

some *sikátsi* feathers. He wrapped the *báho* into a corn-husk and placed it on the floor on the east side of the altar.

Basket-making is going on throughout the day, in which even *Ngósi* sometimes participates, as, in fact, she does every day. I again noticed on one occasion that *Ngósi* rubbed some of the yellow powder into the faces of all present. Occasionally some of the women form a circle and practice the singing and dancing for the plaza performance on the ninth day. A good deal of singing is also done by the women while they are at work making baskets.

Hómikini brings into the *kíva* some time in the forenoon a small, green corn-stalk and some vines and runners of beans, melons, squashes, etc., which are hung on the altar on each side.

Soon after dinner the leaders begin to renew the altar. *Ngósi* removes the objects from in front of the upright frame and sweeps up the sand, which is eagerly divided up among the women in the *kíva*, who either put it on the piles of sand in which they keep their basket willows moist or take it home, where it is sprinkled on the floor at the places where the corn is to be piled up, or, where it already has been brought in; the sand is put on the floor close to the corn.

Ngósi also ties two small trays to the two sides of the upright altar frame, which have been made by herself, ties *nakwákwo*sis to the necks of the birds, places the newly made *nátsi* in front of the *bátñi* and otherwise rearranges the objects in front of the altar.

Masátoiniwa has in the mean while made four *nakwákwo*sis and one "road" of hawk feathers. On one occasion I noticed that he had tied with the latter a few small *sikátsi* feathers. Between two and three o'clock *Ngósi* puts on her *atöö*, takes these prayer-offerings, some meal, a *móngwikuru*, bone whistle, buzzard feather, and a little honey, and after *Masátoiniwa* has tied the *nakwákwo*si from the *mónwikuru* into her hair, she again goes to the spring *Lánva* and gets some water, in the same manner as on the first day. The little singing ceremony by *Masátoiniwa* over the objects brought back by *Ngósi* is the same as on the first day. I am told that he sings the following song, which he repeats several times:

| | |
|------------------------------|---------------------------------|
| <i>Cihiihiicaka</i> | } This is sung twice. |
| <i>Cihiihihiicakoyā</i> | |
| <i>Āhānainukiya</i> | This line is sung to the north. |
| <i>Porororoka</i> | This line is sung to the west. |
| <i>Kaaochanoma</i> | This line is sung to the south. |
| <i>Kaaakuruka</i> | This line is sung to the east. |
| <i>Cihiihihiicako</i> | |
| <i>Cihiihihiicakoyayayā.</i> | |

This song, as so many in Hópi ceremonies, has found its way to the Hópi from the Pueblos in New Mexico. Some of these songs are not understood at all, some, like this one, only partly.

After thus consecrating the water brought in by Ngósi, Masátoiniwa discharms her in the same way as on the first day, whereupon she disrobes and assists in the preparations for the approaching ceremony.

During her absence, Masátoiniwa has sprinkled fresh sand on the floor and removed the cloud picture in front of the altar. His wife, who belongs to the Agave clan, which is one of the clans¹ that owns the fire, and Hómikini make each a nakwákwosi and place the same as on the first day. The members of the Agave clan also often place a little food near the fireplace before eating.

New participants have in the meanwhile been coming in, each one bringing her corn-ear "mother" and some sacred meal which she sprinkles on the altar. When Masátoiniwa has completed the cloud symbol picture Ngósi puts the medicine bowl, cloud symbols, birds, etc., in their proper places and puts the last finishing touches to the altar in general.

Some of the women continue to make baskets until the ceremony is about to begin. Others form little groups here and there around a watermelon, píki tray, and food bowl, and enjoy a luncheon. Little keléhoyas (novices) are still passed through the mohóngöla, in the manner already described.

At about half-past three o'clock all arrange themselves around the altar, Ngósi sprinkles meal and Masátoiniwa corn-pollen from the típoni to the ladder, as on the evening of the first day, and then follows exactly the same singing ceremony with the attendant performances during the different songs as on the first day.

When the ceremony is over, most of the participants leave the kiva. As a rule, the girls go out first. Some return sooner, others later. Those who are in the kiva generally spend the time, until the evening meal is brought in, practicing the songs and the peculiar accompanying gestures of the hands for the public performance on the last day. For the evening meal all assemble in the kiva. Every one brings her share of food, places it on the floor, all seat themselves around the common board and eat the victuals, that have been brought together, in common. They consist of píki (a thin wafer bread, baked in large sheets, but folded together), peaches, watermelons, stewed

¹ In the new year ceremony, which is controlled by the Agave clan, and which takes place in the Agave kiva, new fire is made with sticks and dry cedar bark early in the morning. The same is done in certain ceremonies of the Horn Society.

squash, popped corn, stew, various kinds of mush, different dishes of meal, etc.

During the following night no one is allowed to sleep, ceremonies taking place several times during the night. The performances of this evening and night, however, have been observed one time only. My notes run as follows:

Nothing of importance took place during the evening until twelve o'clock. It was spent mostly in practicing for the public performance, which was relieved by intervals of gossiping, joking, and eating.

A third man, Yéshiwa, the husband of the chief priestess, had come in towards evening and spent the night in the kiva. Also a number of women and girls, who had not yet been present had put in their appearance, so that about forty persons were present during the night.

FIFTH DAY.

NALÓSH TALA. (FOUR TIMES DAY.)

From twelve o'clock to half-past twelve in the morning, the condition of affairs in the kiva was the same as before twelve o'clock; a free conversation throughout the kiva, here and there small groups around a watermelon, piki tray, or food bowl, etc. From half-past twelve until one in the morning, all formed a long circuit, facing its center and moving slowly sideways, again practicing the songs, motions, and dance to be performed on the plaza the last day. At one o'clock all the novices were sent home, as they were said to be too young to witness the costuming, etc., about to take place. When they had left, the objects in front of the altar frame (birds, medicine bowl, cloud symbols, figurines, etc.,) were placed on the floor near the fireplace, and Masátiniwa and Talásngainöma were dressed up for the ceremony to take place in which the first was to represent Múyingwa, the God of Germination and Growth, and the latter, Nayángaptūmsi, the Goddess of all kinds of seeds. The body decoration of Masátiniwa was as follows: The lower arms, lower legs, a band running from shoulder to shoulder, another band running around the body over the abdomen (each from two to three inches wide), and a narrower band around the leg over each knee were daubed white; his chin was painted black by Ngósi. His costume consisted of the usual ceremonial kilt and sash, ankle bands, fox skin, bandoleer, and leg bands of strands of dark-blue yarn, many strands of beads, turquoise ear pendants, and a kwáchakwa (bunch of white eagle breath feathers), on the apex, a single nakwákwoši—taken from the móngwikuru—on the front of the

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PL. X. THE TUIHI.

This robe is used by certain personages in many of the extended Hópi ceremonies, also by certain Kateinas. In this case it forms a part of the costume of the Oáqöl-mánas. The body of the robe is made of cotton, the embroidery work is done with wool. In the lower borders may be seen three symbols of blossoms, representing the blossoms of melons, squashes, herbs, and flowers, etc. Two of the figures of the border represent the hókona, a large butterfly that figures in many of the Hópi ceremonies. What the five double triangular shaped figures of the top of the lower border mean, no one has thus far been able to tell me. It is not unlikely, however, that they represent nakwáwosis (prayer offerings) of turkey feathers. The meaning of the white lines in the two borders and all the perpendicular stripes have as yet not been ascertained, either.

head. To his right wrist he had tied an old bell.¹ The woman had white forearms, white feet, and her chin was also daubed black by Ngósi. She wore her regulation dress, but over it, in the form of a dress, the large embroidered ceremonial blanket (túihi) (see Pl. X), and over this, on the upper part of her body, an embroidered kalcína kilt, which was folded under her right arm and the two ends tied together over her left shoulder and on her left side. The túihi dress was held in place by a white, knotted wūkókwāva (big belt), which was tied on her left side. In her ears she wore a pair of túoynahkas (square ear pendants, inlaid with turquoise) and on her head a nakwákwoši, also taken from a móngwikuru. Around her neck she wore numerous strands of beads from which was suspended an abalone shell, around the ankles figured kalcína ankle bands, and to her left wrist she had tied an old bell.

As soon as they were dressed they went behind the altar frame, where they waited until the novices had been called and seated at their usual places on the floor in the east side of the kiva. It was now two o'clock in the morning. When all were seated, the women began to sing, whereupon the two emerged from behind the altar. Masátóiniwa held in both hands a netted wheel about twelve inches in diameter. This was, as nearly as I could make out, of the same pattern as the wheels used on the last day by the two Oáqöl manas, consisting of a wooden ring about three-quarters of an inch thick, which was filled with a network of small meshes, leaving a small opening in the center. This is called "báchaiyanpi" (water sieve), because the cloud deities have such strainers through which they sift or drop the rain. The women held in both hands a common pota.² The two performed a peculiar jumping³ dance, forward, backward, and sideways, first before the altar, then in front of the novices, always waving the objects they held, up and down (as a wish, it is explained, that they, the novices, may grow old), and from one side to the other and towards the novices to the time of the singing. Having danced before the novices a while they retreated to the altar, danced there, then again in front of the novices, etc., dancing six times at both places. Hereupon they handed the two objects to two women, who said, "Áskwali" (thanks)! The singing stopped and the two actors disappeared behind the altar.

In a few minutes they emerged again from behind the altar, the

¹ A number of these bells exist in Oráibi. They vary in size from two to six inches high and are used in different ceremonies. Until a few years ago they were in charge of the Kwan (Agave) chief priest, but owing to a quarrel between the liberal and conservative members of the order, they have not always been returned of late years when being borrowed for use in ceremonials.

² A basket tray, made on the second mesa.

³ I am told the jumping on the floor is to serve as an announcement to Múyingwa, the God of Growth, who lives below, that the ceremony is in progress.

man from the west, the woman from the east side, and repeated the same kind of a dance. This time, however, Masátoiniwa held a mǒngwikuru in his right, a bell in his left hand, the woman the típoni in her right and also a bell in her left hand. The objects are waved to the time of the dancing, but not towards the novices. The two danced in front of the row of the novices, first southward, then northward, etc., four times southward and four times northward in all. When done, they handed the objects to Ngösi, who said, "thanks," and replaced them on the floor. The two withdrew behind the altar frame, where they removed their costumes.

It was now a quarter-past two o'clock in the morning. While the two dancers washed off the paint from their bodies, Ngösi replaced all the objects in front of the altar, whereupon the leaders seated themselves at their usual places, south of the altar, the other participants behind them in the deeper portion of the kiva, and the singing ceremony that took place the previous evening and on the first day was repeated, as far as I could judge. As it was almost entirely dark in front of the altar I could not see whether the different performances during the different songs (with the corn, birds, etc.) took place as usual. But as the four meal lines were made and the cloud producer used, I infer that the assurance given me, that the ceremony is the same as the others, is correct.

The novices remained in their places during the performance. Yéshiwa and Hómikini sat at the fireplace and smoked, the latter also keeping up the fire. At the conclusion of the ceremony all said, "Áskwali" (thanks)! Ngösi, I think, uttered a short prayer, and then a recess was taken, which was again spent in eating, with very lively conversation and much laughing.¹

While, as already stated, the performances from twelve o'clock in the morning, on, as just described, have been observed only once, those now following have been studied twice. After a recess of fifteen or twenty minutes Ngösi distributes the different objects from in front of the altar frame among the participants. The medicine bowl, bone whistle, and aspergil she gives to the sprinkler, the Oáqöl-mana figurine is supposed to be given to some one of the Sand clan, the corn-ears to one belonging to the Píhĕash clan. But if formerly the same objects were always given to certain persons, or at least to members of certain clans, such is no longer the case, as the following instances may show:

¹ While in ceremonies attended principally by men, as a rule, a free and unconstrained intercourse prevails during the intervals when no ceremonial performances take place, the talking, laughing, and joking seems to be much more free in women's ceremonies, always, however, within the bounds of propriety.

Masátoiniwa had a gourd rattle and báho in 1897; a mósilili and honey pot in 1901.

Hómikini had a mósilili in 1897; a gourd rattle in 1901.

Yéshiwa had a tobacco pouch and pipes in 1897; a meal tray in 1901, etc.

When everything (as far as I could see) that is not attached to the altar frame is distributed, Ngósi, taking the típoni, takes a position in the south-east corner of the deeper portion of the kiva; a girl with the Oáqöl-mana figurine stands behind her; another girl with the new nátsi to her left. The sprinkler stands northeast of the fireplace. All stand in the deeper portion of the kiva between the altar and fireplace, facing to the south-east of the kiva, which, from the position of the kiva, would be to the place where the sun rises. A long song is then sung, during which all wave the objects which they hold, consisting of altar accessories, bells, rattles, corn-ears, etc., towards the direction mentioned. The sprinkler whistles into the medicine bowl and asperges with the aspergil six times, I believe. I have been unable to settle the question whether several songs are chanted or only one, repeated several times. Masátoiniwa claims the latter to be the case, but he is old, his knowledge of the Oáqöl songs is sadly lacking, and it is difficult to get any systematic information from him. He dictated me the following song as the one being used. It has, like many other Hópi songs, two parts:

I. DOWNWARDS.

Māāhāamāhāayahaiahai!
 Māāhāamāhāayahaiahai!
 Conway qöyangwunkuiwahai.
 Conway sikangwunkuiwahai.
 Māhāahahahaiahai.
 Māhāahahahaiahahā!

(The above prelude is repeated.)

II. UPWARDS.

Yupavö taalaokuiwaa!
 Yupavö taalaáokuiwaa!
 Tuvevolimanatu.
 Qöyavolimanatu, Hao!
 Shoshoko hihtaa yawoma hao
 Tuvevolimanatū.
 Qöyavolimanatu Hao, hao!

(The prelude then follows as a conclusion and the whole song is repeated several times.)

TRANSLATION.

There!¹

There!

Beautiful white rising has dawned.

Beautiful yellow rising has dawned.

There!

There!

Go (the) day has dawned.

Go (the) day has dawned.

Figured butterfly maiden,²

White butterfly maiden,³ Hao!

Everything (and anything) bring,⁴

Figured butterfly maiden,

White butterfly maiden, Hao, hao!

When the performance is over everything is replaced, whereupon Talásngainöma takes one of the crooks and some corn-meal and joins Ngõsi, who has remained standing in her place. Both then leave the kiva and stop outside, about twenty feet from the kiva. Ngõsi first holds the meal to her lips and then sprinkles some on the ground, some towards the east. Hereupon she waves the típoni in the same direction, and then holds it to her breast. This she does three times. Talásngainöma hereupon sprinkles her meal and then both re-enter the kiva, where they resume their position in the south-east corner of the deeper part of the kiva, but now facing southward. Ngõsi utters a prayer, which was spoken in such a low tone and so fast that I could not record it at the time, but which one of the leaders says is about as follows:

“Pai hápi ítam yep shúan pasíonaya. Ítam it itáh máksoni akw pas pai móngwactūtini; yáhpio ítam shóp̄kawat sínom yéshwani. Pai háhlaikahkango, öokaokahkango!” (And now we worship here, just of one mind. We by this our effort must bring this to a conclusion

¹ The word “mā,” of which a whole line is formed, is an exclamation something like “there!” “there now!” “do you see?” etc.

² The term “tuvévolimanatu” is used as well for smaller girls (referring to their hair whorls) as for young corn-stalks. But as this is evidently not the complete song, it is difficult to decide which is meant, but probably both.

³ See previous remark: “Qöyávolimana” refers to larger maidens and larger corn-stalks than “Tuvévolimana.”

⁴ Refers in the first place to the objects taken from the altar and waved during the singing.

[referring to the ceremony]. After this we—all the people—shall live, yes happily, encouraged.)

Talásngainöma then says: “Pai hápi ítam yep shúan pasiónaya; káwu ítam háhlaiķahķang talōongnawicni.¹ Shópkawat sínomu, Pai háhlaiķahķang öökáokahķang yeshní.” (And now we here perform well. To-morrow we shall happily [cheerfully] have gone to the morning, all the people shall live happily [cheerfully] encouraged.)

Hereupon Ngósi touches with the típoni the breast of every keléhoya, even the babies held by their mothers, and utters a good wish. Tolásngainöma lets each one touch the crook² and also utters a good wish or blessing, whereupon the two objects are replaced. All the corn-ears from around the medicine bowl are then placed on the floor before the altar, the two women kneel before them, bending over them, and singing in a low tone, being assisted by Masátoiniwa and Nakwámösi, Talásngainöma beating time with the corn-ears on the floor. Of the songs that are sung I have thus far been able to obtain two only; they are as follows:

I. TO THE NORTH.

| | |
|--------------------------|---------------------------------|
| Hahahaaahahaaao íngu, | Hao! my mother, |
| Takurikahaö, inguuuhuu | Yellow corn-ear, my mother |
| Itaaham namaha | We together |
| Tūwanahahashamiihiiahay. | Go to Tūwanashave. ³ |

II. TO THE WEST.

| | |
|----------------------|---------------------|
| The same, but, | |
| Sakwáputskahaö, etc. | Blue corn-ear, etc. |

III. TO THE SOUTH.

| | |
|-------------------|--------------------|
| The same, but, | |
| Páwalahakaö, etc. | Red corn-ear, etc. |

¹ I have not been able to fully satisfy myself as to the meaning of the somewhat obscure expressions “talōongnawicni” (we go to the morning) and “tápkiwicni” (we go to the evening), which are so frequently used in Hópi ceremonies, especially when morning or evening is referred to in connection with an all-night or all-day ceremony. The meaning of the expression as given seems to be: Get through, go through, or continue until morning (or evening).

² The nátsi or society emblem of the Táo (Singer) Society is such a crook—the symbol of life, and on one of the days of the Wūwūchim ceremony early in the morning all the inhabitants of the village file by this nátsi, which stands at the south end of the entrance to the Táo kiva and touch it as a prayer for a long and prosperous life.

³ Tūwanashave, earth (or sand) center, is first a traditional place in the earth; then a place south of Oráibi where the Badger and other clans once lived; and the name is also used, as in this case, for the center place on the sand in front of the altar on which stands the medicine bowl, the symbol of the sípapu, the sand representing the earth or world.

IV. TO THE EAST.

The same, but,
Qöyáwikahaö, etc. White corn-ear, etc.

V. TO THE NORTH-EAST (ABOVE).

The same, but,
Kokómakahaö, etc. Black corn-ear, etc.

VI. TO THE SOUTH-WEST (BELOW).

The same, but,
Tawákchikahaö, etc. Sweet corn-ear, etc.

During the first stanza Talásngainöma picks up the yellow corn-ear and places it in her lap, during the second the blue one, etc.

The other song obtained is as follows:

I. TO THE NORTH.

Inunānā, Inunānā
Haviraina
Hapi novāā

} These lines are not understood
by the Hópi; they are probably
from one of the Pueblo Indian
languages of New Mexico.

Kwihihingvi.

Kwíngvi, a tree having hard
wood, used for axe handles, etc.

II. TO THE WEST.

The same, but the last line:
Kahahavi

Kahávi, a willow; small sticks
used for prayer-sticks, for hoe
handles, etc.

III. TO THE SOUTH.

The same, but the last line:
Hohohongwi.

Hóngwi, a plant; stocks very
straight; used for arrow and spin-
dle shafts, etc.

IV. TO THE EAST.

The same, but last line:
Hohohohoshi.

Hóchki, juniper-tree; used for
firewood.

V. TO THE NORTH-EAST (ABOVE).

The same, but the last line:

Shihiwahpi.

Shiwáhpi, a grass, used for windbrakes in the field, for trays, etc.

VI. TO THE SOUTH-WEST (BELOW).

The same, but the last line:

Tūhuhshiwahpi.

Túshiwahpi, a smaller variety of shewahpi; used for windbrakes.

After the singing, Talásngainöma replaces the corn-ears around the medicine bowl. Masátoiniwa explains that, as Múyingwa is the God of Germination and owns the corn, the corn-ears are, as it were, obtained anew from this deity by these songs and then placed back again around the bowl, where they represent the corn. This forms by far the greatest part of the Hópi food, for which reason the Hópi in so many songs and otherwise call the corn-ears "mother."

The different kinds of wood and plants mentioned in the second song are used by the Hópi and their growth controlled by Múyingwa.

It may be proper to remark, that the handling of the corn-ears and aspergil, during the ceremonies, by a woman of the Sand clan is irregular. It should be done by one from the Young Corn, Cloud, or related clans, but I was told that the old woman, Nacílāvi, who belongs to the Cloud clan and who used to perform these duties, no longer participates, and that another suitable person has not yet been found.

After this little rite was finished, most of the women practiced singing until about half-past four o'clock in the morning, during which some of the younger members and novices fell asleep, all efforts on the part of the older ones to keep them awake notwithstanding. At the time mentioned, the women went out as usual to perform the rite of kúivato, but it seems they did not all go out at the same time, and some at least performed the rite only a few yards away from the kiva. The novices, who have received nakwákwošis, deposit the last of these, and those having received head scratchers deposit these also, at a rock south of the village, on this occasion.

Hereupon the women bring water into the kiva in large bowls and also roots of the yucca plant (*Yucca glauca*), which are crushed with stones on the floor, and suds made of them in the bowls. While these preparations are being made the novices, who have been seated on the kiva floor most of the time, are now sitting on the banquette which

runs along the east side of the kiva. A general head-washing now ensues, the godmothers washing their "children," no matter when they were initiated, and vice versa. The novices are also washed by their godmothers.¹ Ngósi washed her own head and that of her husband Yéshiwa. The same I noticed one time of Masátoiniwa's wife. The little babies' heads are also washed. It was six o'clock when this head-washing was over.

It should have been observed before, that while the sacred ceremonies are in progress in the kiva, from about half-past twelve to about four o'clock in the morning, one or several men of either the Agave, Horn, Coyote, or Snake Societies is keeping watch outside of the kiva, which I have also noticed in the Soyál and Maráu ceremonies and understand is done in others, too.

When they are done they say to the novice: "Um woyómii úh katci návoķaonaķang wúhtihaskiwúwani! níķang n. n. um machiwa." (May you, a long time your life possessing, become an old woman! but n. n. you are called or [named].) At about half-past six in the morning Ngósi puts up at the south end of the kiva entrance the new nátsi made the previous day (see Pl. IX), waving it first from the six cardinal points and then sprinkling a pinch of meal on it.

After the head-washing, some rested, others practiced singing and dancing; the kiva was swept and at about half-past seven, breakfast was partaken of by all participants in the kiva. The fast is now broken and all can eat any kind of food throughout the remaining part of the ceremony.

The novices no longer grind corn for their godmothers, but are supposed to learn to make trays on this and the following days, in which they are instructed by the older women.

This day is usually a "blue Monday" for the participating members of the Fraternity. Having been up all night they are very tired, and the greater part of the day is spent in resting and sleeping. A little basket-making is done now and then in the kiva. While some of the women go in and out at the kiva, most of them spend the greater part of their time in their homes.

In 1893 and 1895 Masátoiniwa and Hómikini began to make some kaóbahos. These are small slabs, about seven inches long, two inches wide, and about seven-eighths of an inch thick. At the lower end they have a keystone shaped handle. (See Pl. XI.) They are made of báhko (cottonwood roots, lit.: water wood), of which almost all wooden ceremonial objects, used in connection with the Hópi ceremonials, are made.

¹ Usually all others who belong to the clan of the godmother also wash the head of the novice.

PL. XI. KAŌ (CORN-EAR) BÁHOS.

The manufacture of these báhos has been fully described in the text. The drawings on the upper end of the slabs represent clouds, falling rain, and lightning. They have thus far not been made in every Oáqöl ceremony observed. On one occasion the author saw sixty-one of them made, all of which were consecrated on the altar. After the ceremony is over they are distributed among the participants, some of whom insert them into their piles of corn in their houses, while others bury them as prayer offerings in their fields.



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On this day, however, only the wood was cut into shape and smoothed nicely with sand stones. The paint was put on the next day. One báho is supposed to be made for each participant. In 1903 sixty-three were made, while in 1895 only a few, I believe, for the novices only. I have repeatedly asked why these báhos are not made for every ceremony, and have invariably received the answer: báhko shúlawe (water wood all gone).¹

No fasting is done on this day, but the meals are taken in the kiva. Not all the participants, however, appear in the kiva for that purpose at exactly the same time. They usually eat in small groups, especially at noon. All who possibly can be away from their homes sleep in the kiva.

The altar accessories remain throughout the day in the disordered state in which they were left in the night.

SIXTH DAY.

SHUSH KA HÍMUU. (ONCE NOT ANYTHING.)

The sixth day is spent in essentially the same way as the fifth. The men are out a part of the time, either getting wood or attending to work in their homes. In 1893 and 1895 a part of the day was spent in painting the kaóbahos. In the morning they were painted with white kaolin, which dries very quickly. About ten o'clock, both men put on their kilts and began mixing the other paints for the báhos, green, yellow, red, and black, in different stone mortars, and then painted all the báhos green, whereupon they decorated them with cloud and corn-ear symbols as follows, though how many of each kind my notes do not state:

COLOR OF CORN-EAR.

yellow
yellow
yellow
yellow
light green
red
red
white²

COLOR OF DOTS ON CORN-EAR.

black
white
green and black
green
white
black
green
green

¹ These cottonwood roots are obtained either from the Blue Canyon, about thirty-five miles, or from the Little Colorado River, about forty-five miles away.

² This one had a cloud symbol over the corn-ear consisting of one semicircle with short, black lines running downward from its lower border indicating rain, and two zigzag lines running upward representing lightning. Of these only one was made.

black¹

white

black²

green

It will be noticed that in decorating these báhos the five ceremonial colors, yellow for the north, green for the west, red for the south, white for the east, and black for above, are used.³

The relation between the colors of the corn-ears and the dots representing the kernels, is irregular. The order usually observed is, that where two colors are used together, either the color of *the next cardinal point* is used, for instance, green (west) with yellow (north), red (south) with green (west), etc., the ceremonial circuit being: north, west, south, east, north-east (representing above) and south-west (representing below), or the two colors of the *opposite* cardinal points are used together: yellow (north) with red (south), etc.

After all the báhos had been painted, Masátiniwa tied to the obverse side of each one a small corn-husk packet containing corn-meal and honey, and a nakwákwoši previously prepared by Hómikini. The báhos were then placed near the altar to be completed the next day.

In the afternoon the men were out a part of the time, attending to their duties.

It has already been stated that some baskets are made during the day. I noticed on several occasions that when women left their partly finished trays in the kiva they placed them on the altar, asperging them with a little water from the medicine bowl.

I have noticed that sometimes food is brought into the kiva on these days in the four ceremonial bowls, four mush trays and four píki trays. It is said that this is sent in for the novices by their god-mothers, and also for the chief priestess, but there seems to be no rule about this matter.

SEVENTH DAY.

PÍKTOTOĶA. (PÍKI DAY.)

This is another of the less important days of the ceremony. The men usually get some firewood, and in 1893 and 1895 they completed the kaóbahos by tying to the reverse side of each one a sprig of kúña

¹ This, of which also only one was made, had a similar cloud symbol, but of two semicircles, which were drawn side by side, and without any lightning symbols.

² One of this kind also had a cloud symbol, like the previous one, but a third semicircle was drawn over and connecting the two, and, while all the other segments were drawn in black outlines only, this last one was filled with a coat of white kaolin.

³ The south is supposed to "own" all kinds (soyóhim) of colors. Thus, while in songs the first stanza speaks about yellow birds, flowers, corn, etc., the second about blue (green) etc., the sixth speaks, usually, about soyóhim (all kinds of) blossoms, corn, birds, etc. Where only one particular color can be used, for instance in stones, shells, etc., around the medicine bowl, a gray object is used, although this color seems to be then considered more as a mixture of colors than as a typical color. The corn-ear used for "below" is always a sweet corn-ear (tawákchi).

PL. XII. VARIOUS TRAYS.

A. Morí (bean trays). The form of the design resembles a bean.

B. The design is not fully identified; it is probably a combination of a sling and head-dress tray.

C. A combination of an óhchok (filled in), and cómpi (tied to) tray.

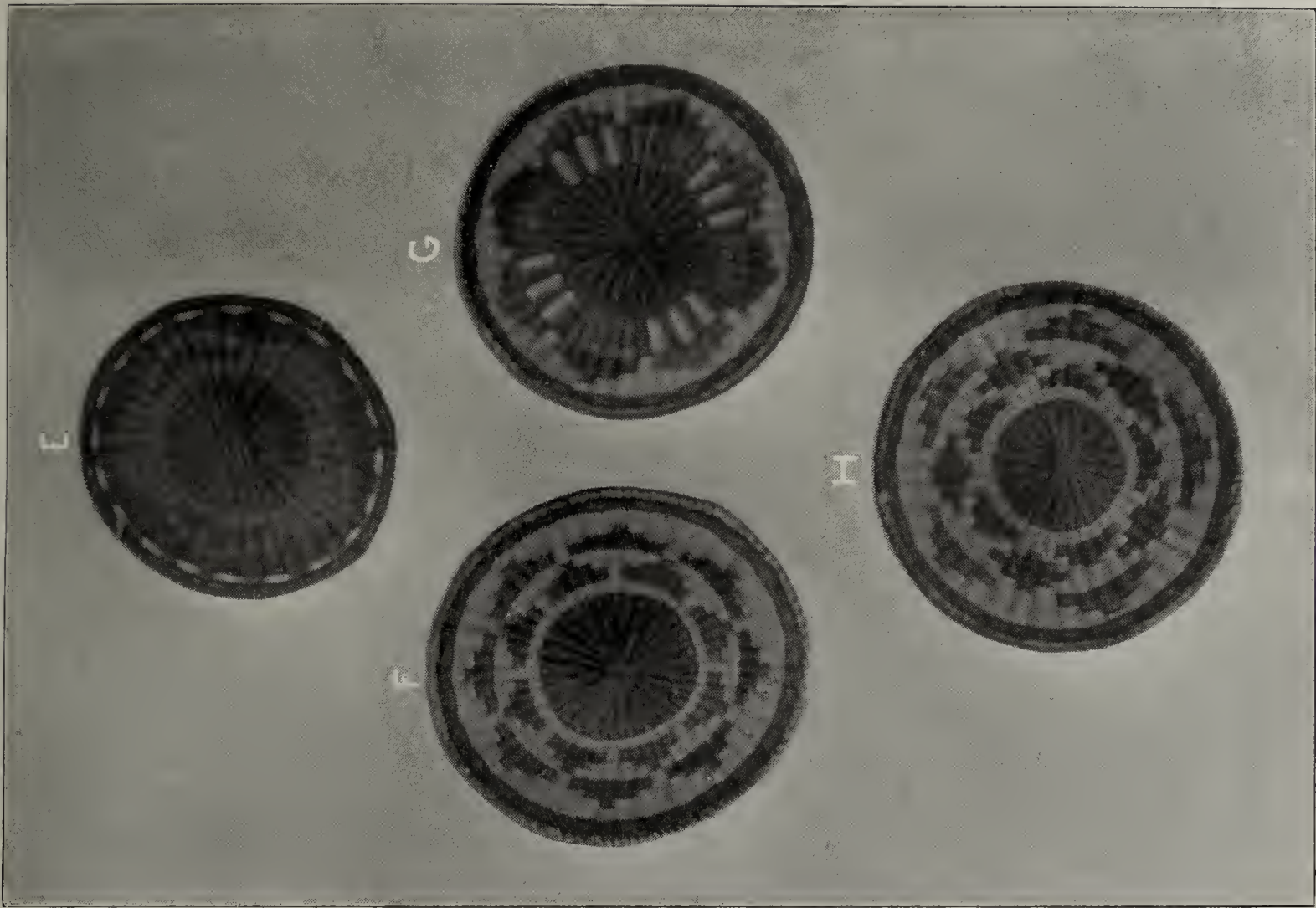
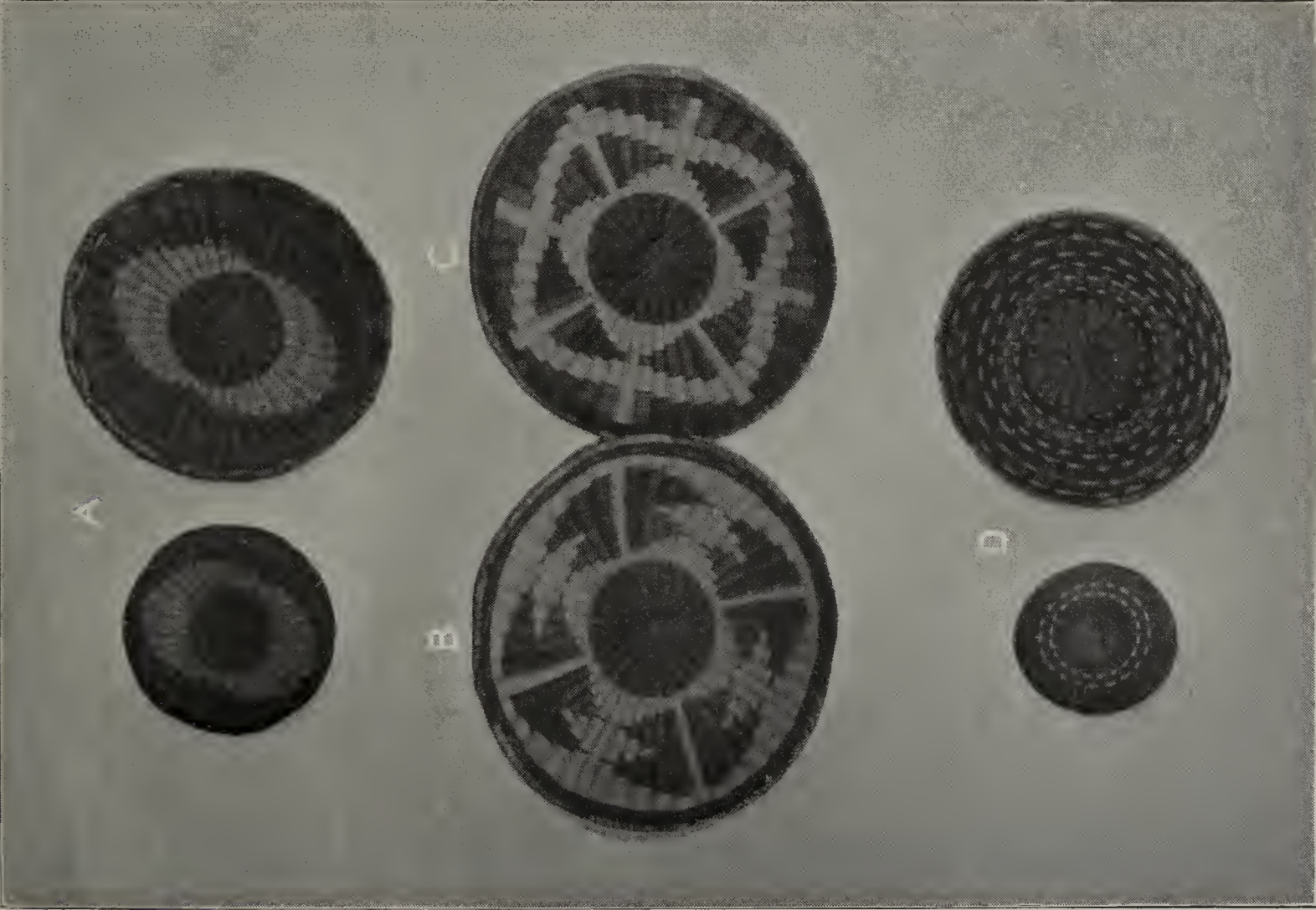
D. Qöyápruru (white opening trays). The Hópi women say that the name is derived from the white in the eye which appears on the eyes being opened, and disappears upon the eyes being closed.

E. Tūwíhpi (sling tray). The name refers to the five diamond-shaped designs in the tray, which resemble the piece of buckskin which the Hópi boys use for their slings.

F. Kopáchok (head-dress tray). The terrace-shaped designs in the tray resemble certain ceremonial head-dresses used on various occasions, either on masks or on the heads of certain dancers. The name is said to be derived from these head-dresses, although almost any form of a ceremonial head-dress is called kapáchoki.

G. Sióhötahpi (Zuni key tray). Just why this form of tray is called by that name the Oráibi women could not satisfactorily explain to me. They say that this design has always been called by that name and some stated that probably there was something in the design resembling certain old wooden keys of the Zunis. Some also were inclined to call the pattern ómawu (cloud) pattern, because it shows the typical Hópi symbol for clouds with falling rain.

H. This tray shows a combination of designs, as is very often the case. From the diamond-shaped figures it might be called a sling tray, like "E." From the terrace-shaped figures it would be called a head-dress tray, like "F."



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PL. XIII. VARIOUS TRAYS.

A. Cómpi (bound tray). The name refers to the junctures of the black lines at different places where they are said to be bound or tied together. From the diamond-shaped figures this tray is sometimes also called sling tray.

B. Cómpi (bound or tied). Like in the previous tray, the dark lines in the decoration join each other at certain places where they are said to be tied together, from which the name is derived.

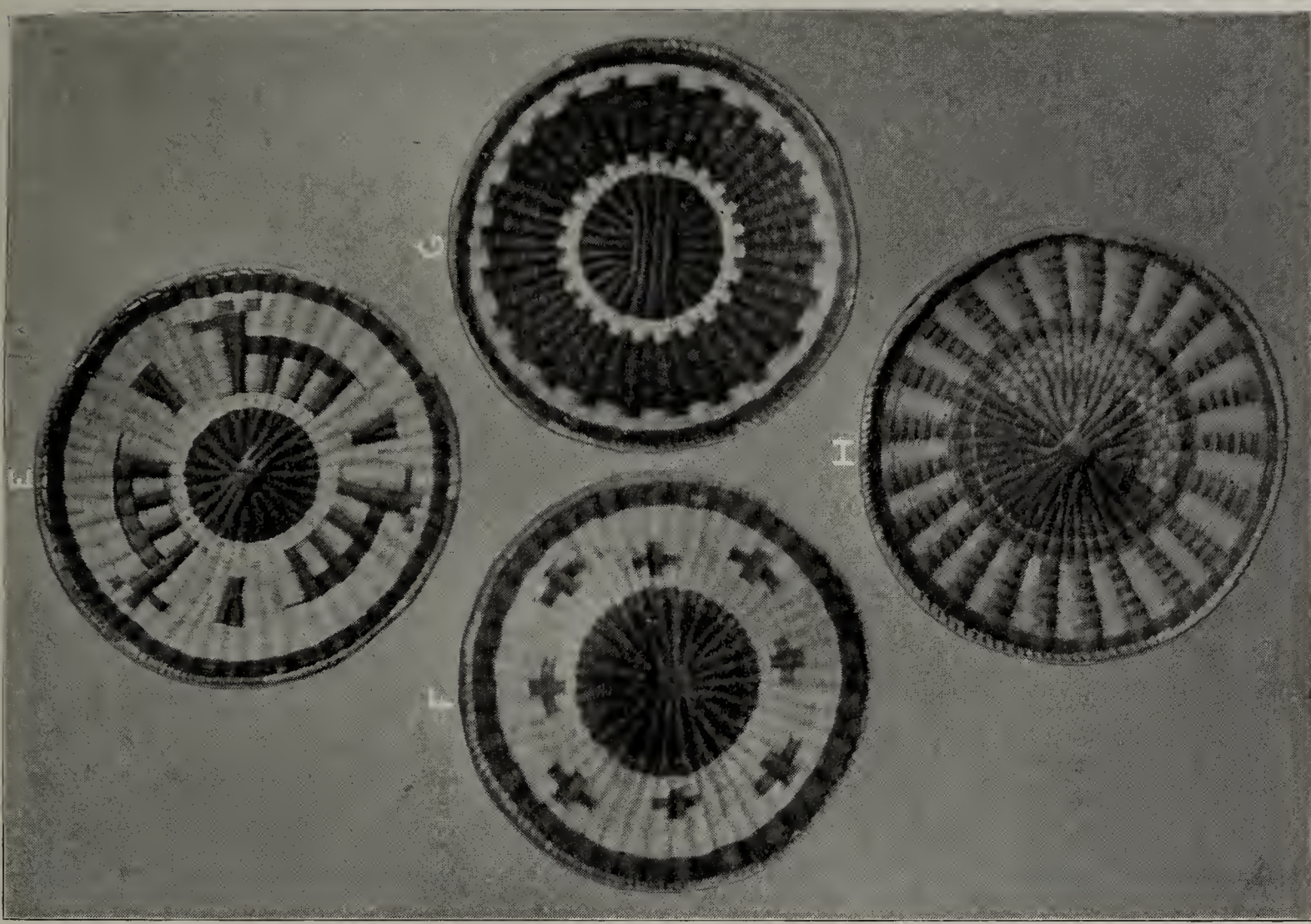
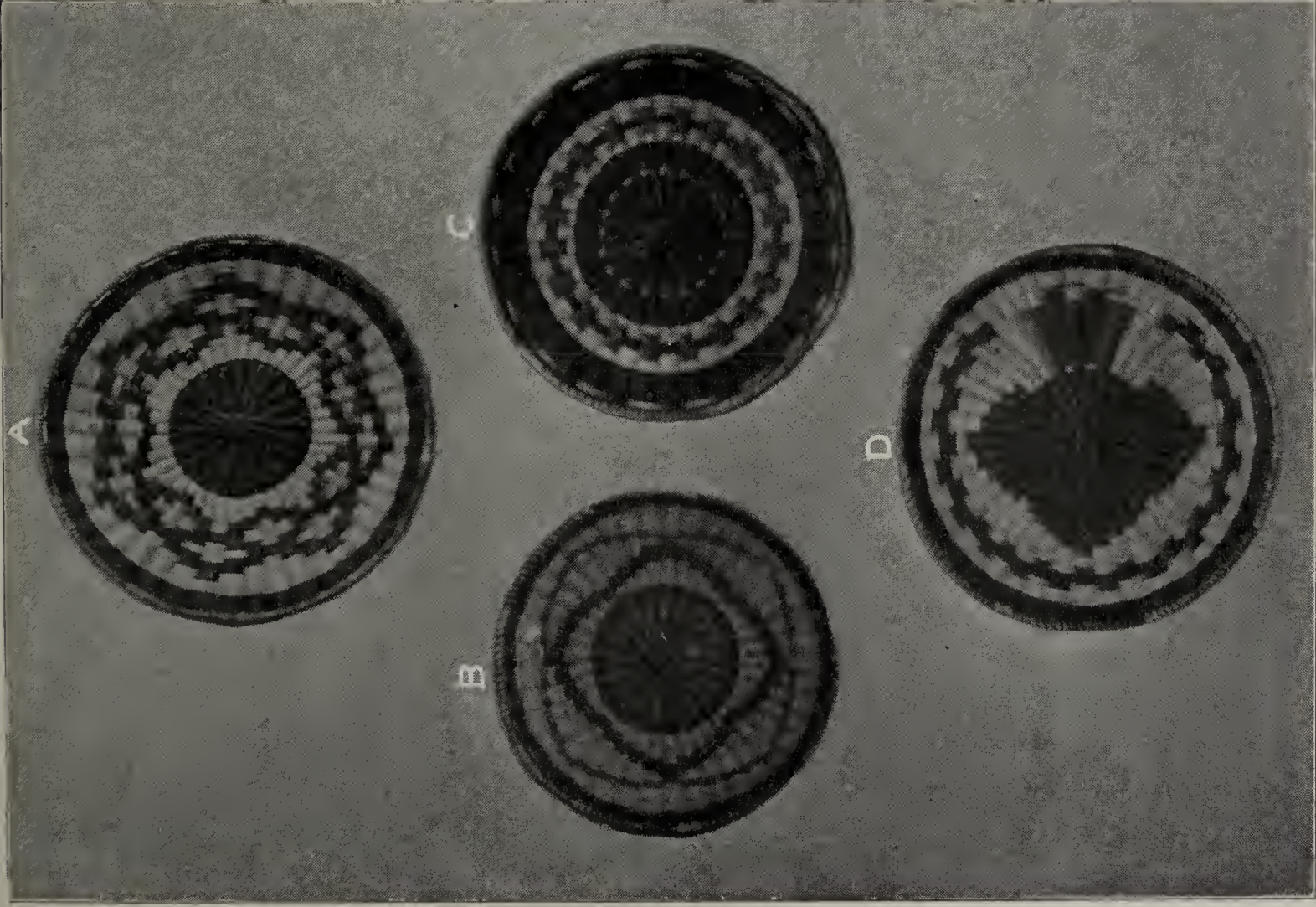
C. Nángui (clasping tray). The name refers to the small squares running round in the middle of the white part of the tray and being joined together by a narrow black line. This tray is also called kongñáhompi, because it is used by the newly married bride when she fills it with sweet corn meal, which she takes over to her husband's mother, to whom she gives this meal. This peculiar manner of giving, which is not to be considered a payment, nor exactly a present, is called hóma, from which the name of the tray used on that occasion is derived.

D. Chilítoshmuktaka (The one that has the Spanish pepper powder tied up). This is the name of a certain Kacína, a crude figure of which is woven into the tray. In certain races this Kacína carries a little bundle of powdered Spanish pepper, a small quantity of which is put into the mouth of any one whom this Kacína beats and captures in the races.

E. Tcöb (antelope tray). The meaning of the three small figures between the antelopes is not known.

F. Oáckal (ledge tray). Various forms of this design are being made. The name refers to the different layers of earth and rock that may be seen in steep bluffs. The different rounds of decorations in the tray are said to resemble in a crude way these layers of different material.

H. Akáush (sunflower tray). The name is derived from the fact that the design resembles the sunflower.



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(*Artemisia tridentata* var. *angustifolia*, Gray), one of *maövi* (*Gutierrezia euthamiæ*, T. & G.), and a turkey feather, so that these *báhos* were dressed—as the Hópi say—in the same manner as most of the Hópi prayer-sticks.

The altar remains in the same condition as on the previous day.

Some of the women again work on their trays, at the same time practicing songs. But most of them spend the time at home, making *píki* for the approaching ceremony, this being the occupation of the women throughout the village on this day.

A few explanations about the Oráibi trays may be of interest. These trays, of which a number of types may be seen on Plates XII to XIV, are now made in a great variety of sizes and designs. This seems to be due partly to the efforts of the Indian trader and others to induce the women to invent new designs. Originally, it is said, only such trays were made as the *kwa* (eagle), *tcöb* (antelope), probably the *Angwúshnacomtaka* (The One with the Crow feather fastened to) which is a certain *Katcina*, *tuvíp* (sling), *qöqön* (round about), *morí* (bean), *oátckal* (rock ledges), etc. These names apply to the designs. (See explanation in connection with Pls. XII, XIII, and XIV.) Most of these patterns are still made, such as the *tuvíp*, *oátckal*, *qöqön*, *nángui*, *poníng*, being the most common. The various *Katcina* designs, with the exception of perhaps the *Angwúshnacomtaka* and *Chilitocmoktaka*, are late inventions.

The materials used are the following plants: *cíwi* (*Parryella filifolia*, Torr. and Gray) for the framework, or warp, of the tray, and *shiwáhpí* (*Chrysothamnus Howardii* [Parry] Greene) for the body or woof. The first is used with the bark on, the latter is decorticated while green. The latter only is dyed, a large number of sticks being dyed at one time. At present, mostly aniline dyes are used, which are purchased from the traders. Formerly, the following are said to have been used chiefly: For red, the blossom of a plant called “*hohóíci*” (*Thelesperma gracili*, Gray); for yellow, the blossoms of *shiwáhpí* (already mentioned); for green the same, with the addition of a few black beans; for dark blue this bean only; for black the seed of *tcökákavu*, a species of sunflower (*Helianthus annuus*, Linn.). Usually, some *cíöonga* (“bitter salt”) an alkali deposit found at nearly all springs and also at other places in Tusayan, is added to these blossoms and seeds, when they are boiled, to give fastness to the dye. For light green, I believe sometimes also the green bark of *shiwáhpí* is used. These native dyes are still occasionally employed, though generally only in part, in making trays.

¹ For explanations of these terms, etc., see “Explanations” given in connection with the different plates.

In commencing to make a tray two sets of sticks of cíwi, two sticks taken together, are tied or wound together side by side and these two sets of three or four "double" sticks, then laid crosswise, the projecting ends slightly bent apart and the lacing of the woof sticks at once begun. (See H, Pl. XIV.) Almost invariably sticks of one color are used for the center of the tray. As soon as about an inch has been woven, other sticks or ribs are inserted into the woof at the spaces left vacant by the four sets of ribs projecting from the center (see G, Pl. XIV), and then the tender, soft sticks are run around the center, one after the other, by pushing them downward between two sticks and upward between the next two. The right hand is used for this, while an awl is kept in the left hand with which the sticks, thus taken through, are pushed and pressed closely together. (See E, Pl. XIV.) At the next round the woof is taken through downward, where at the preceding round it was passed upward, so that the ribs are covered on both sides. For every color in the design a special stick, of course, is used, which is run as far as that part of the design goes, where the stick is broken off, the end hidden on the reverse side of the tray and a stick of another color inserted. Sometimes, where the figure is small, a stick can be used over one or two ribs, or bones as the women call them, only, which makes the work very tedious. When the desired size of the tray is reached a part of the ribs are broken off, the others bent down sideways, and then wound with leaves of the yucca plant (*Yucca glauca*). (See F, Pl. XIV.) In order to make the sticks pliable for use they are placed and kept in moist sand while working.

EIGHTH DAY.

TOTÓŬA.

As in all Hópi nine-day ceremonies, this—the eighth—day is one of the most important of the nine days. The women are up at a very early hour. As soon as they have made their morning offering (*kúivato*) they usually go to their homes to attend to their household duties. The men also perform the rite of *kúivato* and at once return to the *kíva*. Four women are sent with the netted gourd vessels after water, which they get in essentially the same manner as the chief priestess gets the water for the singing ceremony, as already described. The water is supposed to be gotten by the following clans:

From the north by the Píhkash (Young-Corn-Ear) clan.

From the west by the Tūwá (Sand) clan.

From the south by the Kwáhu (Eagle) clan.

From the east by the Honáni (Badger) clan.

PL. XIV. VARIOUS TRAYS.

A. Qöqön (round about tray). The name refers to the different circles in the decoration. It is probably one of the most common designs.

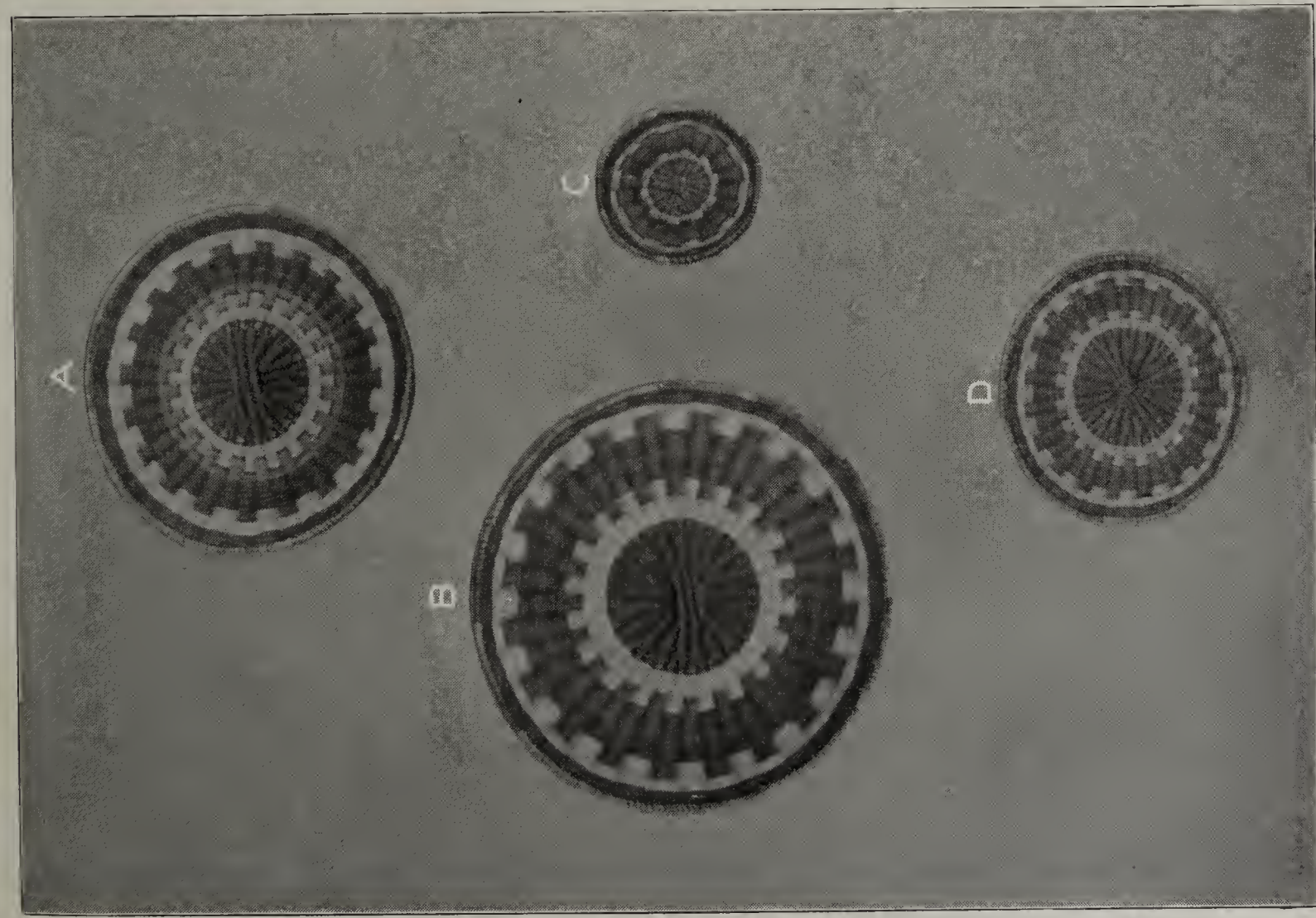
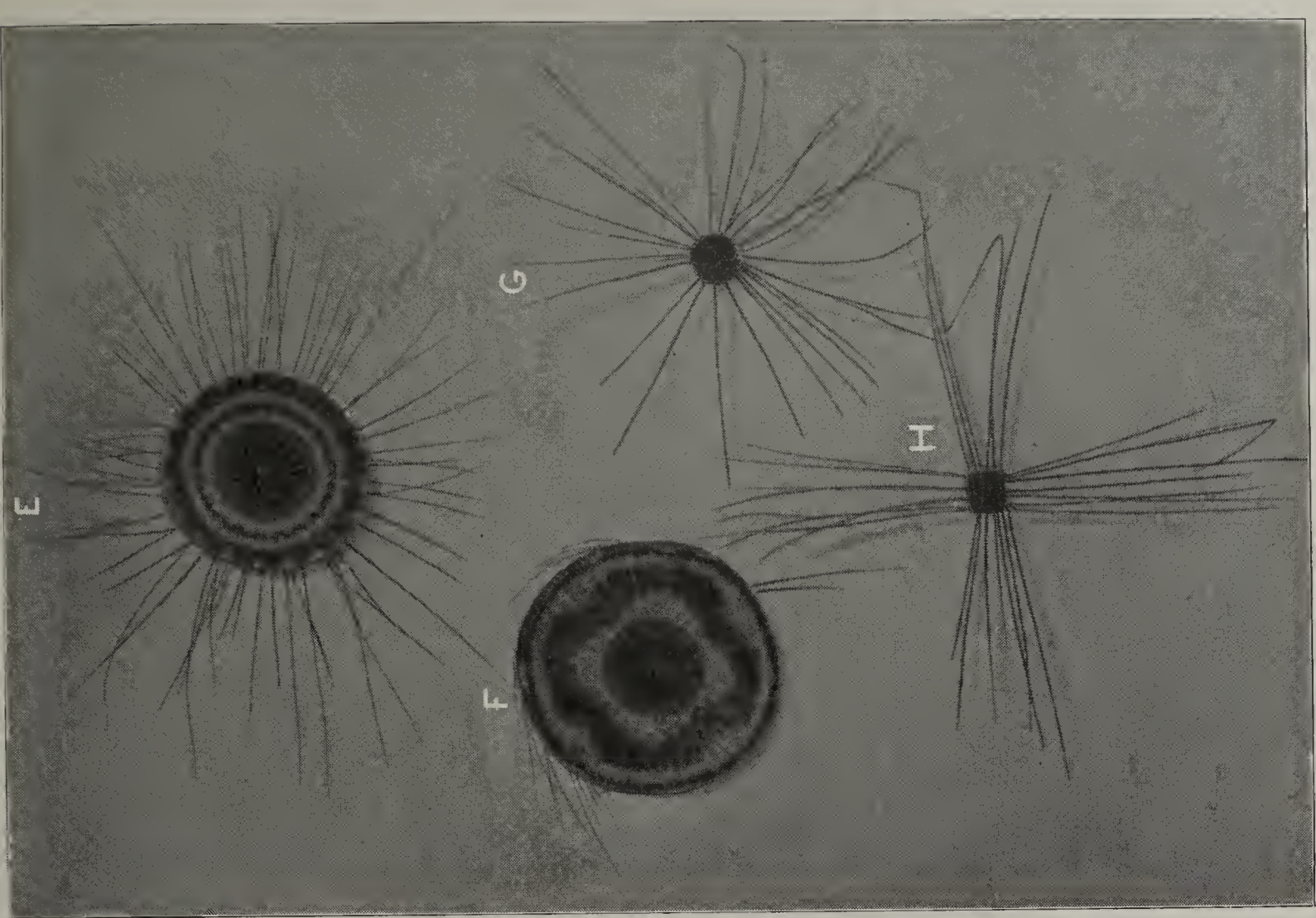
B., C., and D., Ditto.

E. Partly finished tray, showing the manner in which the sticks that form the body of the woof of the tray are added as work goes along.

F. Partly finished tray, showing the manner in which the sticks are bent to form the edge, or how the latch is wound with the leaves of the yucca plant.

G. Partly finished tray. The illustration shows how the first sticks are being bent apart and new ones being put between them.

H. The first sets of sticks that are placed across each other and on which the work of weaving the baskets is commenced.



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PL. XV. VARIOUS CEREMONIAL OBJECTS.

No. 1. Head-dress of the Oáqöl-mánas.

No. 2. Wheels and feather arrows used by the Oáqöl-mánas.

The following nakwákwošis are also prepared besides those which each water carrier takes with her: by Masátoiniwa two for the earth, one for the sun, one for the moon; by Ngósi and Hómikini each one for the earth and one for the sun.

The morning meal is taken in the kiva as usual by all participants. The two men then proceed to prepare various paraphernalia to be used in the public performance the next day. The principal objects are the two head-dresses to be used by the two Oáqöl-manas. (See 1, Pl. XV.) These consist of several bands of leather or raw-hide painted green, fastened together in such a manner that one band runs around and one over the head. To this is attached on the left side a horn made of the neck of a gourd, and on the right side a large blossom symbol, made of a wooden disk and small pointed slabs which are painted in various colors. Around this blossom is fastened a string of red horse-hair (táwahona). The decoration of the disk consists of eight horizontal stripes in the following colors, commencing from above: black, green, black, red, green, yellow, black, green. The pointed slabs inserted into the edge are painted red, the points green, with three black dots on each. These little slabs represent the petals of the blossoms, but at the same time represent the tail feathers of a summer bird called "wuriñawuu."¹ From the horn are suspended several nakwákwošis of large eagle breath feathers, one large buzzard wing feather, and a string of black and white yarn twisted together, which is called sóho.

To the band that runs over the head is attached in front a bunch of yellow, red, and green feathers, supposed to be parrot feathers; farther back a bunch of short eagle feathers—the so-called "kwácha-kwa," which is found on many masks and head-dresses—and finally, two fine bald eagle tail feathers which are fastened in an upright position.

Besides this head-dress two pair of moccasins, two pair of ankle bands, and two single arm bands are prepared and painted green.

The work on these objects is mostly done by Hómikini; Masátoiniwa soon proceeds to paint up two netted wheels and four feathered arrows. (See 2, Pl. XV.) The first are called "mumánpi" (shooting target), the arrows, "mötövu." The latter consist of a corn-cob, into one end of which a pointed stick is inserted, into the other end two medium sized eagle wing feathers. Similar objects are used, especially at about this time of the year, by the children of the village for play-

¹ Feathers of the same bird are used on the nátsi of the Soyál Fraternity. (See Pl. VI., Oráibi Soyál Ceremony by Dorsey and Voth.) Eagle tail feathers represent the sun rays on the sun symbols worn by the Hópi Flute priests in the Flute ceremony. (See Pl. CCXIX., in Oráibi Summer Snake Ceremony by Voth.)

ing, only instead of the netted wheel they use a ring (ngöla), made of corn-husks and wound with strings, and instead of the eagle feathers in the corn-cob they use any kind of feathers, but especially chicken feathers. Very few of these domestic fowls can be found with a complete tail or undisturbed wings in the village at this time of the year.

The women engage in considerable basket-making throughout the day, as they have to provide not only those to be used by them and the novices in the dance, but also a good many to be distributed as prizes. Some of the novices assist in the manufacture of trays, being instructed by the women (See Pl. XVI). This is a very tedious work, and the women complain a great deal about sore hands and aching bones.

It should have been remarked that on several occasions Yéshiwa, the husband of the chief priestess, and another elderly man, Lötókshiwa, were in the kiva during the greater part of this day. They frequently engaged in smoking and now and then assisted the chief priest and his assistant in their work. When the latter had finished the head-dresses, wheels, arrows, moccasins, and arm and ankle bands, these objects were hung on the altar frame on both sides. I also noticed the kaónatsi, which had been standing at the south side of the hatchway during the first four days, standing against the sand ridge at the west end.

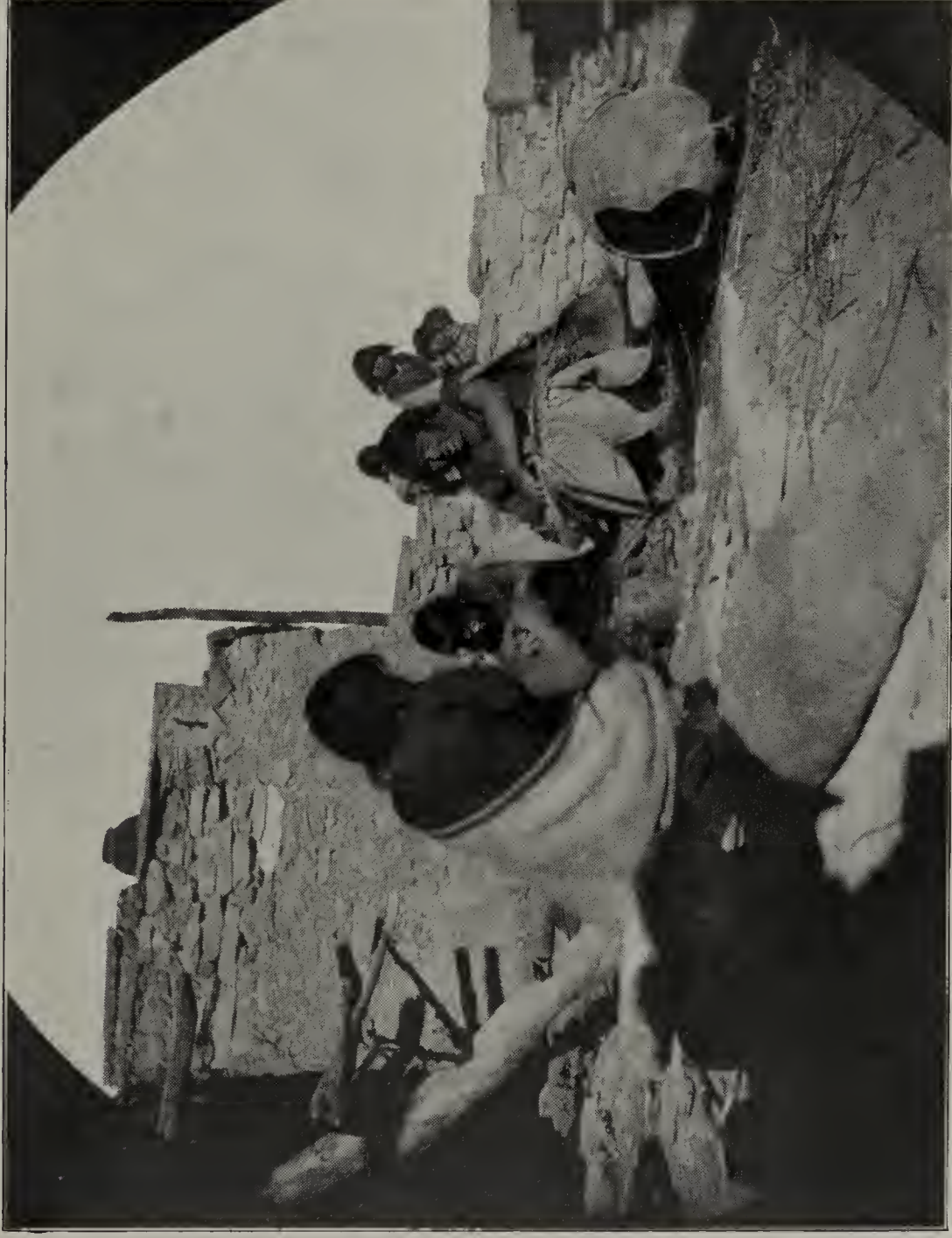
In the afternoon the sand before the altar is swept up and fresh sand gotten by some member of the Sand clan. One time I noticed that two girls were sent after sand after they had been given a few nakwákwois and corn-meal, both of which were to be deposited at the place where they were to take the sand.

On those occasions, when a race for trays is to take place the next day, the chief priestess prepares two small trays of the usual kind, on which Masátointiwa paints on this day two green lines from rim to rim, intersecting each other in the center of the tray. He then ties four hawk feather nakwákwois to the rim of each tray at the places where the green lines touch the edge. These trays were also fastened to the altar frame, one to each side. Masátointiwa furthermore makes a double green báho with a long púhu (road) attached to it, which he places near the altar for use later on.

Soon after dinner Masátointiwa sprinkles fresh, dry sand in front of the altar after the old sand has been swept up and then renews the cloud symbol already described on a previous page. He also makes a púhu and nakwákwois and Talásnga a púhu, which they place on the floor north of the fireplace and which are deposited near a rock south of the village early the next morning. Other women sweep the kiva and take out the refuse.

PL. XVI. WOMEN MAKING TRAYS.

While the Hópi women often make the trays and baskets in their respective homes, they prefer to do it in company, so several of them frequently gather in front of or in some house, or even in one of their kivas. They often sing while at work. In front of the women on the plate may be seen, on the floor, some sand, in which the material used is kept in order to keep the latter moist. They always spread a blanket or other material over their lap, and place on this the tray on which they work.



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At about three o'clock Qöyángösi puts on her atöö, takes the netted gourd vessel, bone whistle, buzzard feather, meal, one púhu, and four nakwákwošis, and in her mouth a little honey and gets some water from Lánva, in the manner already described. Upon her return Masátoiniwa receives and disposes of the objects and then discharges the priestess in the same manner as described in connection with the performances on the first and fourth days (q. v.). The vessel with the water is placed near the altar with the four in which water was gotten by four women in the morning as previously noted. New participants, old and young, are assembling in the kiva at this time. In 1897 I counted in this ceremony twenty-five women, ten girls, three men, and about seven small children; in 1901, thirty-nine women, girls, and children besides the few men. Several new initiations of children and older women usually take place at this time in the manner already described. At about four o'clock the novices seat themselves on the floor along the east banquette, and the other participants arrange themselves in front of the leaders, forming a semicircle between the altar and the other participants. Masátoiniwa erects the báho, he had previously made, west of and close to the típoni, stretching the string road along the floor towards the ladder. The chief priestess sprinkles a line of meal along this road¹ and to the east side of the ladder, throwing also some up the ladder, Masátoiniwa following her with a line of corn-pollen which he sprinkles on the meal line. Hereupon the same singing performance, with all the attending rites, takes place as on the first and fourth days, with the exception that during the first song the chief priestess turns down the kaöbahos, laying them on their face side on the floor in front of the sand ridge. After the ceremony the men smoke at the fireplace. The women spend a short time in lively conversation, but soon most of them form in line, and slowly moving sideways along one side of the kiva around behind the altar, back on the west side of the kiva, up the elevated portion of the floor, around south of the ladder, and so on, they practice singing for the next day, accompanying the singing with the same motions of the hands—in one of which they hold their corn-ear mother—as are made with the trays the next day. This practicing is continued until the evening meal is brought in, in which all participate.

The time from the evening meal until about twelve o'clock in the night is spent in essentially the same manner as on the fourth day; singing, eating, conversation, joking, accompanied by a good deal of hilarity, comprise the program. There are usually, besides the four men, from forty to forty-five women in the kiva this night.

¹ In 1901 she made this meal line before the báho was placed in position, which, however, was probably due to some error.

NINTH DAY.

TÍKEVEE. (DANCE.)

At about twelve o'clock in the night the practicing, and to a certain extent the loud talking, ceases, píki trays, food bowls, and watermelon rinds are taken away, parts of the kiva swept, and then all arrange themselves south of the altar, whereupon the usual singing ceremony is gone through, which ends by the rubbing of meal by Qöyángösi into the faces of all present, a short prayer by her and Masátoiniwa, and the throwing of a pinch of sacred meal to the altar by all.

The same "waving ceremony" then takes place that has been described in connection with the ceremonies of the night between the fourth and fifth day. The distribution of the objects, the assigning of places, especially to the novices, etc., was attended by a great deal of talking, instructing, and counterinstructing, as many as a dozen women talking at the same time, which in connection with the crying of the babies, who had been aroused from their slumber, causes one to forget for the time being that a—to the Hópis—very sacred ceremony is about to be enacted. The chief priestess again waved the típoni as in the other night. Hómikini rattled the mósilili rattle, while Masátoiniwa, strange to say, whistled with the bone whistle, which is always done by the sprinkler. The chief priestess and sprinkler then went through the same performance, east of the ladder, outside of the kiva, and then in front of the novices, as that described in connection with the night performances of the fourth day. Hereupon a short recess was taken, which was followed by more rehearsals of singing and dancing.

At about half-past three o'clock in the morning the leaders assume their usual places south of the altar and sing a few morning songs¹ several times, while the women and girls take meal and go out to perform the rite of kúivato, already described.

Morning Song, chanted by the leader on the morning of the second, third, fourth, and ninth days:

Taláokuiwa,
Taláokuivato,
Hao! uhúm mánaha!
Taláokuivato!
Qöyángwunu,
Sikángwunu,
Taláotihā!

¹Several songs are sung and they seem to vary somewhat. As they are usually sung or hummed very quietly, I have been unable to record them, but Masátoiniwa and Hómikini claim that the two given in the text are usually among those that are chanted.

The second stanza is exactly the same, only in the third line they sing “totímhoyam” (little boys), instead of mánaha (girls).

TRANSLATION.

The day has risen,
Go I (to) behold the dawn,
Hao! you maidens!
Go behold the dawn!
The White rising!
The Yellow rising!
It has become light.

Morning Song, chanted by Masátoiniwa, Ngösi, and sometimes one or two others on the morning of the second, third, fourth, and ninth days:

| | |
|---------------------|------------------------------------|
| Taláokuiwa! | The day has risen! |
| Taláokuiwa! | The day has risen! |
| Núhui aokúhuwaqöhö | Go I to behold it. |
| Múyingw móngwitui, | The Múyingwa chiefs |
| Homítuilāoniyumuy, | With shelled corn busy themselves. |
| Tátötöhokahay | He is croaking |
| Möhöcivahakwatūhui, | The water frog, |
| Wūhūpat kahaötaha | (About) big corn-ears |
| Töhökiyūyūywui | It is humming. |
| Siġvatungnawatahai. | Yellow (rest obscure). |

As soon as the women have all returned Masátoiniwa, Ngösi, and usually one other woman, put on heavy blankets and their moccasins, as the night is cold, and then leave the kiva. Masátoiniwa takes a pointed stick and the báho with the long “road” from the altar, Ngösi one of the crooks, the third woman also a crook and a corn-ear, and all take also some sacred meal. Following the trail that leads from the village in a south-easterly direction, they descend the mesa and proceed on the main trail leading towards the east for about a quarter of a mile. Here they turn to their left and stop about twelve or fifteen yards north from the trail, where Masátoiniwa digs a hole about a foot and a half deep, and from this in an easterly direction a trench a few inches deep. All then throw their meal into the hole and along the trench, whereupon Ngösi places the báho into the hole and the road along the trench and Masátoiniwa closes it up. All three then take a position at the east end of the trench and facing the east they sing the following little song twice:

| | |
|-------------------------|-------------------------------|
| “Qöyángwunu kuivá. | The white dawn has risen. |
| Siġángwunu kuivá. | The yellow dawn has risen. |
| Put nu tálaongwayatni.” | That I shall “light embrace.” |

While they sing the last line they make a grasping motion with the right hand, in which the women hold the crook, and back towards them again as if gathering in something. They then turn their faces towards the west and sing, making the same motion at the last line:

“Sipápuni kuivá.

The sipapu has risen (loomed up).¹

Sipápuni kuivá.

The sipapu has risen (loomed up).

Put nu tálaongwayatni.”

That I shall “light embrace.”²

Turning again to the east they repeat the first song in the same manner.

They then return to the village. Having ascended the mesa they stop just at the edge of it and sing the same songs in exactly the same manner, and then return to the kiva. Masátoiniwa said that this was an offering and a prayer to the morning star and to the sun.

During this time water and yucca roots have been brought into the kiva; the roots are mashed with stones on the floor and foaming suds are prepared in all the bowls, whereupon a general washing of the heads commences. This is considered a religious head washing to which all are subjected, even the small children. Masátoiniwa, I noticed on one occasion, was washed by his wife, while Ngösi washed herself. Those who have been initiated during the ceremony are washed by their fostermothers.

The chief priestess at about this time takes out the nátsi and places it outside of the kiva at the south end of the hatchway. Those who have made nakwákwois for the fire the previous evening now take them out with a live ember and a little sacred meal and deposit them a few yards from the kiva towards the east.

Soon after sunrise Lománkwa, one of the village criers, who announces ceremonies, or performances connected with them, cries out that a race is about to take place and calls for volunteers to participate in the race.

In the kiva Masátoiniwa makes one púhu and four nakwákwois, which are taken by the chief priest, or sometimes by his assistant, Hómikini, to the spring Lánva, west of the mesa, where he deposits the four nakwákwois. With the púhu he proceeds to the rock called “Íshmowala” (Coyote-Rock-Gap), which is located a short distance south from the spring, where he deposits the púhu. The would-be participants in the mean while gather at the same place. Having

¹ The sipapu is the traditional opening in the earth through which the Hópi claim to have emerged from the under world. The meaning of the song is obscure. What is really meant by the “sipapu looming up,” and in what way the expression “embrace or inhale its light” is to be explained, nobody thus far could tell. It is highly probable that this is a remnant or a corrupted form of an old song.

² I. e., its light I shall embrace or inhale.

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PL. XVII. A HÓPI RACE.

Races take place in connection with various ceremonies in the spring months, but many take place irrespective of any ceremonies. Usually the different kivas contend with each other in these last named races. The racers on these occasions sometimes run from three to eight miles.

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PL. XVIII. AN OÁQÖL-MÁNA.

The plate shows the Oáqöl maiden as she stands in the southeastern part of the deeper portion of the kiva, ready to follow the dancers to the plaza. She holds in her right hand a netted wheel, and one of the feather arrows; in her left hand the other of the arrows. The plate was prepared from a life-size figure as it stands in the case which contains the Oáqöl altar in the Field Columbian museum. The artist has succeeded in making a very accurate representation of this personage.

deposited the prayer-offering, Hómikini addresses the racers in the following words:

“Pai ítam háhlaikahkang, öökáoċahkang yáhtukni. Níċang mómik yámakat átsvi pas pai íta mongwáctotini. Pai pi oċiwá! Pai yánhakam ita tūnátýaoċahkango; púu ímui itánamui ċíyamui yaíwa-wicni; ċíyamui yúngwicni. Pai háhlaikahkango!”

“Now we happily, courageously, shall race. But on account of (owing to) the one being ahead, we must (surely shall) terminate this. (Well) now alas! Now thus we are concerned about (this). Now these (referring to the racers) to our fathers’ houses (referring to the chiefs) shall ascend; the village they shall (will) enter. Now gladly!”

Having said this he runs on to a rock called “Hurú-oa” (Hard-Rock), which is situated still farther south. Having arrived here he raises, lowers, and again raises his hands, which is the signal for the racers to start. The first one to arrive at this place receives as a prize the smaller of the trays, both of which have in the mean while been placed against a little shrine on the plaza in the village by Ngósi.

Those racers who intended to compete for the smaller tray only, return to the village from here,¹ the others continue to run, first southward, then they round the mesa point, turning towards the east, and as they keep turning to the left, they finally ascend the mesa from the east. (See Pl. XVII.) The winner dashes to the plaza and takes his tray. The nakwákwoŋsis that are tied to the rims of the trays, I am told, the winners deposit in their fields, the trays they keep as mementos of the race, but they are used in the house and sometimes even sold.

In the kíya they have, in the mean while, commenced to array the two Oáqöl-manas (Oáqöl maidens) as follows (See Pl. XVIII):

Their costume consists of the following articles: a large embroidered, ceremonial robe (túi-hi) which is formed into a dress; a men’s ceremonial kilt (pítċuna), which is taken around the upper part of the body under the right arm, the two ends being tied together by two corners over the left shoulder. The robe is held in place by a wokó-kwāwa (“big belt”) a white, cotton belt with long, knotted fringes, which is taken around the waist and tied on the left side and to which an old bell is attached, of which several had been standing behind the altar for several days.² Costly turquoise beads are tied to their ears and many strands of beads, from which are suspended several abalone

¹ I am told, however, that the winner usually continues in the race. All along the line some participants generally drop out of the race and return to the village.

² These bells are held sacred by the Hópi. There is no question about them being old, and the Hópi frankly state that some of them have been handed down to them from the time when the Spanish missions were still in existence among them. On one of the bells I found the following inscription: “Sic nomen Domini benedictum.”

shells, are hung around their necks. On their feet they wear the moccasins and ankle bands that were prepared the previous day. Skeins of black and green yarn are tied around the wrists and a string of red horsehair (táwahona) around the left upper arm under the green leather arm band. Before they are entirely dressed their faces are decorated with a yellow powder prepared from the petals of sunflowers. First, water is spurted into their faces—usually by Hómikini—and then the powder applied to the wet skin. Their hands are also painted yellow and a ring is made above the wrists with the same material. All the other women only place around their shoulders an atóö (small ceremonial robe).

When the Oáqöl-manas have been dressed and painted up, Ngõsi and three other women each take one of the netted gourd vessels from the altar, a buzzard feather, and a bone whistle, all the others taking their trays, and all file out of the kiva, the chief priest sprinkling them from the medicine bowl before they ascend the ladder. On those occasions where trays have been made for the race, the chief priestess takes them along and places them against the shrine on the plaza.¹ Having emerged from the kiva she also takes the corn-ear, eagle feathers, and sprig of cúvi from the nátsi pedestal, and then heading the line, leads the women to the plaza. (See No. 1, Pls. XIX and XX.)

In the kiva the two Oáqöl-manas have in the mean while taken up the wheels and feathered arrows from the altar. Standing south of the altar they roll the wheel towards the south-west corner on the floor and shoot the arrow at it, whereupon they take a stand in that portion of the kiva, one behind the other and each one holding in one hand one of the wheels in the other an arrow.

During this time the chief priest has picked a bundle of trays, tied up in a blanket, the medicine bowl, and aspergill, and after having asperged the two manas, he proceeds to the plaza, where he arrives when the women have formed the dance circle. Having placed the bundle of trays on the ground in the center of the circle (see Pl. XXI), he goes along the line of the dancers and asperges them, whereupon he returns to the kiva, leaving the bundle where he has placed it. The women all bend slightly forward and begin to sing, moving at the same time slowly from right to left and waving the trays, which they hold with both hands, concave side forward, to the time of the singing. (See Pl. XXI.) As soon as the dancing has started the two Oáqöl-manas appear on the scene, rolling the wheels along the ground, shooting the arrows at them, picking both up, shooting them again, etc., while coming to the plaza. (See Pl. XXI.) Here they con-

¹ Others claim that this is not necessarily done at the first dance, but sometimes late in the forenoon.

PL. XIX.

No. 1. The women going from the kiva to the dance plaza, each one being arrayed in her ceremonial robe, and carrying a tray which is waved up and down, and from side to side, during the dance.

No. 2. Masátiniwa, the chief priest, returning to the kiva from the plaza, holding in his left hand the medicine bowl and asperger with which he has asperged the dancers on the plaza.

1



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The following is a list of the names of the persons who have been admitted to the office of the Secretary of the Board of Education, since the last meeting of the Board, on the 1st of January, 1880. The names are given in alphabetical order, and are followed by the date of their admission to office.



PL. XX. OÁQÖL-MÁNAS PROCEEDING TO THE PLAZA.

The plate shows the Oáqöl maidens as they leave the kiva and start for the plaza. On one of the illustrations the assistant chief is seen repairing something on one of the moccasins of a mána. The other illustration shows children following the maidens, a very common sight whenever men and women, dressed in ceremonial costume, appear in the village.



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PL. XXI. THE DANCE.

No. 1. The plate shows the circle of dancers, and in front one of the Oáqöl-mánas in the act of throwing the feathered arrow to the netted wheel.

No. 2. The Dance in Progress. In front are shown the two Oáqöl-mánas, the one in the act of rolling one of the netted wheels along the ground.

In both may be seen, in the center of the circle, the bundle containing the prizes, which consist mostly of trays. These are thrown by the Oáqöl-mánas into the crowd of spectators, each one of the latter being very eager to obtain one of these prizes.

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PL. XXII. WAITING FOR THE PRIZE TO DESCEND.

Both plates show the expectant crowd looking upward to the tray that has been thrown into the air by the Oáqöl-mánas. Many extend their hands upward, eager and ready to snatch the prize as soon as it descends.

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PL. XXIII. THE DANCE IN PROGRESS.

No. 1. One of the mánas is seen in the act of throwing one of the prizes. While the mánas throw these presents the dance continues, the women not concerning themselves in any way whatsoever about the throwing of the prizes. In the background may be seen the uplifted arms of the spectators waiting for the descent of the prize thrown in that direction by the other mána. The spectators waiting for the prize of the mána seen in the foreground are not shown on the plate.

No. 2. One of the mánas getting ready to leave the plaza for the kiva.

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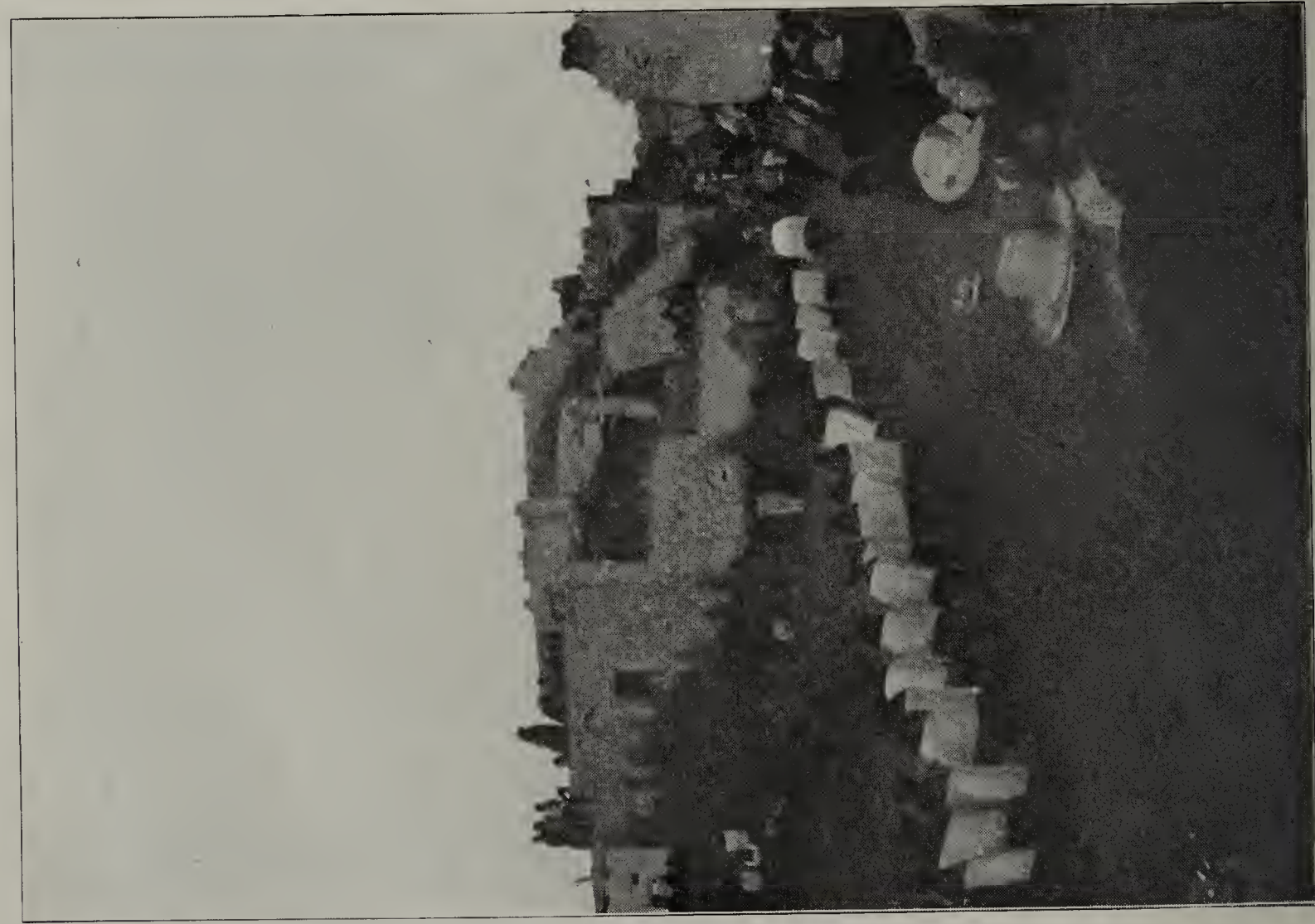


PL. XXIV. MANAS RETURNING TO THE KÍVA.

No. 1. The two mánas on their way to the kiva.

No. 2. The rear end of the procession of dancers. Maidens participating in one of these dances always form the rear end of the line in going to and from the plaza.

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PL. XXV. THE DANCERS RETURNING TO THE KÍVA.

No. 1. The line of dancers, as they file from the plaza, on their way from the kiva.

No. 2. The dancers have arrived at the kiva. Ngósi is seen in the act of replacing the nátsi at the south end of the kiva.

tinue this around the circle and finally into it. (See Pl. XXI.) Hereupon they open the bundle, which is the signal for a general commotion, and great shouting among the spectators, the male portion of whom rush from all sides to the circle (see Pl. XXII), each one being eager to obtain one of the trays thrown by the *mánas*. (See Pl. XXIII.) These throw the trays in different directions,¹ which keeps the crowd surging up and down from one side of the circle to the other. When the supply of prizes is exhausted the *mánas* return to the *kíva* (see No. 1, Pl. XXIV), where they lay off their costume and rub off the paint. The dancers soon follow. (See Pl. XXV.) *Ngösi* replaces the *nátsi* at the *kíva* hatchway (see No. 2, Pl. XXV), and all then enter the *kíva*. Here now the so-called *náwohchi* (discharming) of all the participants takes place. This I have witnessed only once. *Ngösi* took from the altar a buzzard wing feather and from the fireplace a little ashes. All arranged themselves around the fireplace, each one also holding a pinch of ashes in the right hand. *Ngösi* then strewed a little ashes along the inside of the feather which she held in her left hand, whereupon all hummed the following *náwohchi táwi* (discharming song), *Ngösi* waving the feather slightly up and down to the time of the singing:

DISCHARMING SONG.

TO THE NORTH.

| | |
|---------------------|-----------------|
| Chíwiwitoyáhaiahai! | Discharm! |
| Chíwiwitoyáhaiahai! | Discharm! |
| Shúkwiniñaqö, | From the north, |
| Siḱawicókota, | Yellow buzzard, |
| Macáyata akwáaha! | With the wing! |

TO THE WEST.

| | |
|---------------------|-----------------------|
| Chíwiwitoyáhaiahai! | Discharm! |
| Chíwiwitoyáhaiahai! | Discharm! |
| Shúhtawangqö, | From the west, |
| Cakwáwicokota, | Green (blue) buzzard, |
| Macáyata akwáaha! | With the wing! |

TO THE SOUTH.

| | |
|---------------------|-----------------|
| Chíwiwitoyáhaiahai! | Discharm! |
| Chíwiwitoyáhaiahai! | Discharm! |
| Shúhtatyaqö, | From the south, |
| Paláwicokota, | Red buzzard, |
| Macáyata akwáaha! | With the wing! |

¹ Before throwing the prize they run across the space within the circle, but in opposite directions, break through the line of dancers, and then throw the objects.

TO THE EAST.

| | |
|---------------------|----------------|
| Chíwiwitoyáhaiahai! | Discharm! |
| Chíwiwitoyáhaiahai! | Discharm! |
| Shúhhohopqö, | From the east |
| Qötcáwicokota, | White buzzard, |
| Macáyata akwáaha! | With the wing! |

TO THE NORTH-WEST (ABOVE).

| | |
|---------------------|----------------|
| Chíwiwitoyáhaiahai! | Discharm! |
| Chíwiwitoyáhaiahai! | Discharm! |
| Shúongaqö, | From above, |
| Cöqömvicokota, | Black buzzard, |
| Macáyata akwáaha! | With the wing! |

TO THE SOUTH-WEST (BELOW).

| | |
|---------------------|----------------|
| Chíwiwitoyáhaiahai! | Discharm! |
| Chíwiwitoyáhaiahai! | Discharm! |
| Shúatyaqö, | From below, |
| Macíwicokota, | Gray buzzard, |
| Macáyata akwáaha! | With the wing! |
| Chíwiwitoyáhaiahai! | Discharm! |
| Chíwiwitoyáhaiahai! | Discharm! |

While singing the line "Chíwiwitoyáhai," at every stanza, Ngösi brushes with her right hand the ashes from the feather towards the hatchway, all the others throwing the pinch of ashes which they hold between their left thumb and index finger in the same direction, too, with a circling motion. Ngösi strews fresh ashes along the feather, the others take a fresh pinch from their right hand, and the same performance is repeated during the remaining five verses. After the last stanza has been chanted all beat the ashes from their hands, spit into their hands, rub them together, and finally rub their bodies with them.

What is the object of this discharming rite? The Hópi believe that every secret fraternity and its paraphernalia possess its peculiar charm or influence, which is injurious to the initiated. The charm of the Snake Fraternity is a swelling which may occur on any part of the body; that of the Horn Fraternity, a distortion of the neck and face; that of the Oáqöl Fraternity, a peculiar swelling on top of the head, etc. Through this discharming rite, which takes place at the conclusion of every Hópi extended ceremony, and on numerous other occasions, such charm is supposed to be removed from the participants, so that after that they may again mingle with impunity with nonparticipants and in every-day life. This danger is considered to be

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PL. XXVI. CONTESTING ONE OF THE PRIZES.

- No. 1. The wrangle begins.
- No. 2. The wrangle continued.

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PL. XXVII. THE PRIZE CONTEST IN FULL SWAY.

No. 1. This snapshot view was obtained as the crowd of closely intertwined contestants were rushing across the plaza, being impelled by the forcible efforts of one or two of the contestants.

No. 2. The Climax.

greater with regard to the altar paraphernalia, which no one can touch or even see without running the risk of being charmed, than with regard to the participants, who have come into contact more or less with others and with their homes during the ceremony. Should at any time any one in the village have a malady similar to the charm of any fraternity, the chief priest of that society is called to discharm the patient, which he does by singing the discharming songs of his society over the sufferer.

The discharming ceremony over, the morning meal is partaken of by most of the women in their homes, by the novices and a few of the older women in the *kíva*. The four women who held the netted gourd vessels during the dance take them with them and the water from them is emptied out as a prayer for rain in some of their fields. After breakfast all reassemble in the *kíva*, two other participants are decorated and dressed up, a fresh lot of trays is tied up, to which occasionally a watermelon, a piece of calico, a large round cake, a bowl, etc., is added¹ and then another public performance takes place. It does not differ essentially from the one already described—only the four women have not now the netted gourd vessels. All have again trays, holding also a pinch of sacred meal in their hand.

Eight or ten such dances take place during the day. For each one, two fresh *mánas* are prepared, who may be either girls or women.

During the intervals between the dances the plaza is by no means deserted, as is usually the case in interrupted performances. One of the trays thrown last at the various dancers usually becomes the object of a spirited contention. First, two or three try to tear it from the winner. (See No. 1, Pl. XXVI.) Soon others take a hand in the wrangle, the number often swelling up to fifteen or twenty. (See No. 2, Pl. XXVI.) Sometimes this closely knit mass of humanity will remain for some time stationary at one spot, or at least nearly so. Then one or two specially strong contestants, who may have succeeded in getting hold of the coveted prize, or of one of these closely wedged in, will set the whole body of contestants in motion (see Pl. XXVII), so that it keeps moving, sometimes slowly, sometimes rapidly, from one part of the plaza to the other, until some become exhausted and are shaken off by the last, especially violent efforts of others, and finally one who has a specially good hold of the object or is particularly strong, remains victor. I have seen these contests last for thirty, forty, fifty minutes, and even as long as an hour and a quarter,

¹ On one occasion the women had included a large deseeded sunflower disk, which somewhat resembled a yucca tray, when it was hurled through the air, and the disgust of the men, when they found that they were deceived, caused a good deal of hilarity.

and an hour and a half, so that they continue while another dance is in progress. The contestants are panting and bathed in perspiration, their clothes are sometimes badly torn (see No. 1, Pl. XXVIII), and the tray, too, is sadly twisted out of shape. (See No. 2, Pl. XXVIII.)

During the forenoon, while the dances are in progress on the plaza, the race for the two trays takes place down in the valley, as already described.

In the intervals when the women are on the plaza, the chief priest dismantles the altar, tying the slabs in bundles and putting the smaller objects, such as the birds, cloud symbols, etc., into old jars. The small *kaóbahos* are distributed among the participants after the dance is over and before they leave the *kíva*. On one occasion I saw them placed into a blanket when the altar was dismantled; their final disposition I have never personally witnessed, but am told by numerous parties that they are either thrust between the carefully piled up corn-ears in the houses of the participants or are buried as prayer-offerings in their fields.

For the last dance, all the women rub some meal into their faces, and when the chief priest has finished asperging them on the plaza, he pours the water that remains in the medicine bowl into the little shrine on the plaza.

The eagle feathers and corn-ear from the *nátsi* are, I understand, put away with the altar paraphernalia; the *nakwákwo*sis from the sprig of *cúvi* and the pedestal are thrown on the altar sand and swept up and carried out with it. The sprig itself is deposited somewhere by *Ngósi*, but this has not been witnessed.

PL. XXVIII. AFTER THE BATTLE.

No. 1. The Victor.

No. 2. The Victor and his Prize.



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PREFACE

11312
The objects described in the following catalogue are reproductions, made by the firm of Sabatino De Angelis and Son, of originals in the National Museum of Naples. The material is bronze, except where some other material is expressly mentioned. With a few exceptions these objects constitute a fairly representative selection from among the bronze utensils, instruments, and articles of furniture in the great Neapolitan collection; and while not exact in every particular, they do, nevertheless, give a fairly correct idea of the originals. Inasmuch, therefore, as a complete and scientific account of the Naples bronzes has never been issued, it has seemed worthwhile to prepare a somewhat detailed catalogue, with illustrations, of these reproductions. It has, of course, been out of the question to furnish particulars as to technical processes employed in manufacture, such as might be expected from a catalogue of originals. And it has been equally impossible in most cases to make out to what extent the originals have been repaired since their discovery, or to what extent objects have been combined without proof. Some suspicious circumstances have, however, been noted under Nos. 70 and 73. The question would be an interesting one to follow up; but even if some liberties may have been taken in the past which a scrupulous director of a museum would not take to-day, there is not the slightest reason to suspect any essential falsification of the witness of these objects to ancient life.

The great majority of the Neapolitan bronzes come from the Campanian cities buried by the eruption of Vesuvius in 79 A. D. These objects are designated in the following catalogue as Roman. In regard to the precise sources of many of them, exhumed in the earlier periods of excavation, great uncertainty prevails, and it is not uncommon to find even the most reputable authorities disagreeing. An extreme instance is afforded by the candelabrum given as No. 70 in this catalogue. This is assigned by the *Antichità di Ercolano* to Herculaneum, by Ruggiero, *Degli Scavi di Stabia*, to Stabiæ, and by the new *Guida illustrata del Museo Nazionale di Napoli* (1907) to Pompeii. In view of this situation, it has seemed wise to be sparing with indications of provenience. The statements under this head made by the three works just cited have been repeated when not in conflict with one another, and occasionally some other

presumably trustworthy authority has been followed. When no such authority was available, I have preferred not to run the risk of making confusion worse confounded. There is the more reason for this reticence, as the question whether a given object came from Herculaneum, Pompeii, or Stabiæ is of very little consequence.

On the other hand, it is of the utmost importance to distinguish from the homogeneous objects found in these buried cities other objects of earlier date and style found in graves of southern Italy. Of such objects the Museum of Naples possesses a considerable number, jumbled up in the exhibition rooms with the mass of things from Herculaneum and Pompeii. Some of these earlier products are represented in the present collection, and these, so far as recognized, have been grouped together under the category of "Pre-Roman Objects." The task of distinction has not always been easy. In one instance (No. 7) I have ventured to reject the explicit statement of the official inventory of the Naples Museum, which I have consulted on this point as on several others. I can only hope that in this attempt at classification no serious mistakes have been made.

For purposes of identification it has seemed desirable to give for each piece the inventory number attached to it in the Naples Museum. In determining these, it has been necessary to rely on the indications, not always self-consistent, afforded by De Angelis in his catalogue and on the copper tags attached to his products, with such confirmation and correction as could be obtained from books and photographs. Whenever any reason has been discovered for doubting a number, an interrogation mark has been used. Doubtless some errors have crept in, but they ought not to be numerous.

The attempt has not been made to give a complete list of the places of publication of individual objects, but rather to refer to the most important, as well as to the most accessible. Overbeck's *Pompeii* is cited by its fourth edition (1884), and Mau's *Pompeii*, translated by Kelsey, by its revised edition (1902).

Professor M. H. Morgan, of Harvard University, has given me the benefit of his advice on two or three matters, and Mr. H. F. De Cou has corrected and extended my notes at numerous points. To both of these gentlemen I herewith express my thanks.

ABBREVIATIONS

Ant. di Erc. = *Antichità di Ercolano*.

C. I. L. = *Corpus inscriptionum Latinarum*.

Jahrb. des arch. Instituts = *Jahrbuch des kaiserlich deutschen archäologischen Instituts*.

Mus. Borb. = *Real Museo Borbonico*.

Not. d. Scavi = *Notizie degli scavi di antichità*.

CONTENTS

| | PAGE |
|---|------|
| PRE-ROMAN OBJECTS | 99 |
| ROMAN OBJECTS | |
| Chest..... | 102 |
| Couches..... | 102 |
| Tables and Stands..... | 103 |
| Folding Stools..... | 104 |
| Other Furniture..... | 105 |
| Lamps..... | 105 |
| Candelabra..... | 107 |
| Censer..... | 112 |
| Lamp-rests..... | 112 |
| Lanterns..... | 113 |
| Braziers..... | 114 |
| Water-heaters..... | 115 |
| Cooking-stove..... | 117 |
| Pails..... | 118 |
| Craters or Mixing Vessels..... | 119 |
| Amphoras..... | 121 |
| Ewers..... | 124 |
| Small Pitchers and the Like..... | 126 |
| Handles of Vessels..... | 130 |
| Basins..... | 130 |
| Oval Bowls..... | 131 |
| Fruit-dishes (?)..... | 132 |
| Strainers..... | 133 |
| Sauce-pans..... | 133 |
| Kettles..... | 135 |
| Molds..... | 135 |
| Other Kitchen Utensils..... | 136 |
| Miscellaneous Articles, Chiefly Domestic..... | 136 |
| Balance and Weights..... | 138 |
| Steelyards and the Like..... | 139 |
| Musical Instruments..... | 141 |
| Industrial Implements..... | 141 |
| Surgical Implements and the Like..... | 142 |

PRE-ROMAN OBJECTS

1. (24101) GREEK HYDRIA

Shape similar to that of the Attic earthenware hydria of the late sixth and early fifth century B. C. (*British Museum Catalogue of Vases*, II, p. 5, Fig. 14), but somewhat more slender. On the lip, bead and egg patterns. On the shoulder, tongue pattern. Around the body, at the height of the lateral handles, a guilloche between groups of incised lines. On the Lesbian cyma of the foot a pattern consisting of leaves alternating with fractional palmettes(?). The lateral handles are edged with bead pattern, and each bears in relief two identical nude male standing figures, placed head to head; the attachments have the form of palmettes. The upright handle, forming a curve of double flexure, is ornamented with three bead patterns; the lower attachment has the form of a Gorgon's face and arms, with the addition of the foreparts of two horses; at the upper termination of the handle is a lion's head, with open mouth and protruding tongue, and with mane running back some distance along the handle.

Naples 73144. Locri. Late sixth century B. C. *Mus. Borb.* III, LXII. For the Gorgoneion see Furtwängler in Roscher, *Lexikon der griech. u. röm. Mythologie*, I, 1712. For the horses cf. De Ridder, *Bronzes de l'Acropole*, Nos. 145-148, 197; for the nude male figures, ib. No. 168.

2. (24095) GREEK PITCHER

Around the trifoliate lip, an egg pattern. On the shoulder and the lower part of the body, tongue patterns, between which is a guilloche. The handle is ribbed.

Naples 73047. Fifth (?) century B. C.

3. (24097) GREEK PITCHER

Around the trifoliate lip, bead and egg patterns. On the shoulder, incised encircling rings. On the body, tongue pattern. The lower attachment of the ribbed handle has the form of a siren with recurved wings, her feet resting on a palmette.

Naples 69046. Fifth century B. C.

4. (24091) PITCHER

The receptacle rests on a high support; which has a corrugated border, three claw feet and pendent palmettes between the feet. On the shoulder is a tongue pattern. The extravagantly elongated neck is encircled at two points with collars, and the trefoil lip is corrugated vertically. The flat, three-ribbed handle is supported by an openwork relief, representing a four-horse chariot and charioteer in front view. Below the chariot is a lion's mask and at each side the forepart of a snake. Long-stemmed palmettes connect the heads of the outer horses with the handle. At each end of the upper attachment of the handle is a disk ornamented with a rosette.

Naples 69089. Ruvo (according to Monaco, *Handbook to the Naples Museum*).

5. (24046) PITCHER

The lower attachment of the handle has the form of a palmette.

Naples 69156. Pitchers of the type represented by this and the following specimen are common in Italian tombs of the fifth century B. C. See Gsell, *Fouilles de Vulci*, p. 518.

6. (24047) PITCHER

The ribbed handle has a leaf-shaped attachment below.

Naples 69154. See preceding note.

7. (24098) BASIN

The deep bowl is united to a support in the form of a fluted ring with three claw feet. On the lip, an egg pattern. Each of the two fixed handles represents two elongated lions, with an upright floral ornament between them, while the attachments end in snakes' heads, broad and flat.

Naples 73549. *Mus. Borb.* VI, LXII, 2. Although ascribed in the inventory of the Naples Museum to Herculaneum, this basin appears on the evidence of style to be of the sixth century B. C., and probably Greek. Cf. the archaic basin from Lucania, *Not. d. Scavi*, 1897, p. 164, Fig. 10.

8. (24088) BASIN

Deep, almost hemispherical, bowl without base or feet. On the convex rim, a tongue pattern, interrupted at four equidistant points by palmettes and encircled by a bead pattern. If there were handles originally, they have disappeared.

Naples 73697. Fifth-fourth century B. C.

9. (24093) BASIN

Shallow bowl without base or feet. Two plain handles, which play in bobbin-like attachments.

Naples 76583. Fifth-fourth century B. C.

10. (24176) CORDED CISTA

The cylindrical vessel has nine horizontal rings. There are three low cylindrical feet placed horizontally. The two bails are spirally grooved in imitation of ropes for the greater part of their length; they swing in loops formed by strips of bronze riveted to the vessel.

Naples 68881. Fifth century B. C. Found near Nocera in Campania. *Bullettino archeologico napolitano*, N. S., V (1857), Pl. III. On vessels of this type, called in Italian *ciste a cordoni*, see Mau in Pauly-Wissowa, *Realencyclopädie*, s. v. *cista*, and the authorities there cited.

11. (24262) SMALL PAIL

The shoulder and the lower part of the body of the vessel have two similar bands of ornaments, each consisting of two rows of leaf-shaped figures, the points of the upper row directed downward, those of the lower row upward. Between the two bands are two pairs of incised horizontal rings. The single bail, made of stout wire, has a loop at the top. The attachments are in palmette form.

Naples 68871. This pail is probably identical with one figured in the *Bullettino archeologico napolitano*, N. S., V (1857), Pl. III. In that case it was found near Nocera in Campania.

12. (24279) PAIL

Around the lip, egg pattern. Two plain bails, whose attachments terminate in palmettes below. The three feet spool-shaped.

Naples 68865. *Mus. Borb.* IV, XII, 2; Overbeck, *Pompeii*, Fig. 241, d; Mau-Kelsey, *Pompeii*, Fig. 204, d. For the shape compare the more elaborate specimen in the British Museum (*Catalogue of Bronzes*, No. 650, p. 107).

13. (24266) PAIL

The vessel is without ornamentation. The single bail is of iron, and is bent into a sort of loop at the top. The attachments end in dogs' (?) heads.

Naples 110740.

14. (24277) PAIL

The unusually thin vessel is without ornamentation. The single bail was of iron, now mostly corroded away.

Naples 68864.

15. (24250) ETRUSCAN CANDELABRUM

Three claw-footed legs. Plain shaft encircled by two rings below and by three and then two disks above. Four arms terminating in spikes for candles. Surmounting the shaft is a rudely modeled cock.

Naples 73150.

16. (24258) CANDELABRUM

Base three-legged, with openwork ornament. Two sections of the shaft are pentagonal and are ornamented with incised rosettes and other patterns. The remainder of the shaft is cylindrical and horizontally corrugated. The capital is quasi-Corinthian. From its top rises the candle holder, shaped somewhat like a flower on its stem. On the exterior of the holder are incised patterns; within is an upright spike for a candle.

Naples 73195. Nocera. Quaranta, *Di un candelabro di bronzo trovato nelle vicinanze dell' antica Nuceria Alfaterna*; Daremberg et Saglio, *Dictionnaire des antiquités*, I, Fig. 1080.

17. (24220) LAMP

The shallow, cylindrical receptacle for oil is ornamented on the edge with bead pattern and below that, with a tongue pattern. There are three equidistant nozzles for wicks and a mask of Silenus, the hollow space behind which does not communicate with the receptacle. In the center rises a quasi-Doric column surmounted by a siren with folded wings. Above her head is a ring, by which the lamp could be carried.

Naples 72198. Fifth century B. C. *Mus. Borb.* XV, xxii Weicker, *Der Seelenvogel*, p. 192.

ROMAN OBJECTS

CHEST

A well-to-do Roman needed a strong box in which valuables could be kept. This often stood in the atrium of the house. Such was the case with the original of the chest here exhibited.

18. (24283) CHEST

The chest is of wood (?), sheathed with iron and finished with bronze trimmings. On the front are various heads and busts, as follows: in the lower row a maenad, ivy-crowned, between two Cupids, one having an ivy-wreath around his neck and the other a crown of grape clusters on his head; in the upper row a boar's head between a Diana, characterized by her quiver, and a maenad, wearing a fawn's skin; above the boar, a lion's (?) head. For raising the lid there is a handle, formed of two palmettes. The fastenings of the lid are at the two ends of the chest.

Naples 73021. Pompeii. De Longpérier. *Revue archéologique*, 1868 2. Pl. xx and p. 171; Mau-Kelsey, *Pompeii*, Fig. 120. [The boar's head is missing from this reproduction.]

COUCHES

The Romans reclined at dinner upon couches, which were similar to their beds. The typical dining-room contained three couches, each intended to accommodate three persons. The "upper" couch (*lectus summus*) had a headboard, the "lower" (*lectus imus*) a footboard. See Mau-Kelsey, *Pompeii*, pp. 263, 367, 368; Ransom, *Studies in Ancient Furniture*, p. 32. The three couches of a set would naturally be of a similar pattern, and in particular the two pairs of curved end-rests (*fulcra*) would correspond. The descriptions of the four following objects have been written on the assumption that these objects in their original form were dining couches rather than bedsteads.

19. (24299) COUCH

Parts of two or three couches, improperly restored as a single couch with five legs.

Naples 72985.

20. (24289) COUCH

Parts of one or more couches improperly restored as a seat.

Naples 111764. There is probably no warrant for the curving form given in the restoration to the two long sides.

21. (24282) "BISELLIUM"

Parts of two or three couches, improperly restored as a seat. The two *fulcra* in front end in horses' heads above and have busts of bearded, horned satyrs on the medallions below. Those at the back end in heads of aquatic birds above and have masks of Medusa below. The rails are inlaid with copper and silver in alternating meanders and rosettes.

Naples 72988. Pompeii. *Mus. Borb.* II, xxxi, 1; Overbeck, *Pompeii*, Fig. 227.

22. (24306) "BISELLIUM"

Parts of two or three couches improperly restored as a seat. The two *fulcra* in front end above in mules' heads and have busts of bearded, horned satyrs, ivy-crowned, on the medallions below. Those at the back end above in heads of aquatic birds and have masks of Medusa on the medallions below. The rails in front are inlaid with copper and silver in alternating meanders and rosettes. Each foot has an inlaid garland and rosette, and there are still other inlaid patterns on the legs.

Naples 72992. Pompeii. *Mus. Borb.* II, xxxi, 2; Overbeck, *Pompeii*, Fig. 227. The illustration shows two satyrs, one of which is now missing.

TABLES AND STANDS

The light tables or stands represented in this collection were used in Roman houses for supporting vases and other such objects. See Overbeck, *Pompeii*, p. 429; Mau-Kelsey, *Pompeii*, p. 369.

23. (24259) ROUND TABLE

Three claw-footed legs, resting on a low, three-armed, molded base. They are ornamented with an elaborate pattern of scrolls, wings, palmettes, etc., in the midst of which is an archaistic head of Hercules, bearded and wearing a lion's skin. They are united by three scrolls attached to an upright, molded centerpiece. Higher up, the legs take the form of sphinxes, from between whose wings rise floral stems. The circular top rests on a three-armed support attached to these stems. The high rim around the tray is adorned with garlands of leaves and fruits suspended from ox-skulls.

Naples 72995. Perhaps from Herculaneum. *Mus. Borb.* IX, xiii; Mau-Kelsey, *Pompeii*, Fig. 191. Pernice, *Fahrbuch des archäologischen Instituts*, 1908, pp. 107 ff., argues that the round tray did not originally belong to the tripod.

24. (24281) ROUND TABLE

Claw-footed legs rest on a triangular base, consisting of three molded, cylindrical supports, connected by crossbars. Near the top each leg takes the form of the forepart of a hound springing upward from a group of leaves. A three-armed brace connects the legs.

Naples 78613.

25. (24288) RECTANGULAR TABLE

Four legs, each ending below in a hoof and having a horse's head near the top. The legs are connected in such a way that the top can be raised or lowered. The frame of the top has inlaid rosettes in front.

Naples 111047. Pompeii. *Not. d. Scavi*, 1876, p. 27. According to this record there appears to have been evidence that the original top was of wood, as in this reproduction.

26. (24290) RECTANGULAR TABLE

The four legs are connected in such a way that the top can be raised or lowered. They end below in claw feet on round, molded bases. Above they are encircled with acanthus and other leaves, from which emerge young satyrs, each holding a rabbit under the left arm. The legs, below the acanthus leaves, are ornamented with elaborate floral patterns, inlaid in silver (?), while other less elaborate patterns are inlaid on the adjustable connecting pieces and the frame of the marble top.

Naples 72994. Pompeii. *Mus. Borb.* XV, vi; Overbeck, *Pompeii*, Fig. 230, c.

27. (24291) STAND

Four claw feet resting on round, molded bases support a rectangular pedestal, on whose upper surface, at each corner, is an inlaid copper rosette. On the center of this pedestal is a smaller, round pedestal, on which is a Victory poised upon a sphere. With her right hand she supports against her shoulder a trophy (cuirass, helmet, shield and sword, attached to a cross). In her left hand there may have been a palm branch. On the sphere are a star and a crescent of copper inlay. Behind the Victory is a rectangular pillar, unusually elongated, but otherwise typical, surmounted by a bearded head representing Hermes. Above the head the support assumes a vase-like form, upon which is a four-armed rest.

Naples 72987. Pompeii. Fiorelli, *Scavi di Pompeii dal 1861 al 1872*, p. 163, No. 140. According to this notice there was a small square of marble on the four-armed rest. The whole probably formed a stand for some light object, such as a small vase.

28. (24159, 24297) TRIPOD AND TRAY

The round tray has a flange, which rests upon the tripod, without being attached to it. The tripod is adjustable. The legs are claw-footed and have leaf and other ornaments, one of which appears to represent the head and part of the body of a serpent.(?)

Naples 73950? *Mus. Borb.* V, LX, 4; Overbeck, *Pompeii*, Fig. 230, b.

29. (24164) TRIPOD

The tripod is adjustable. The flat legs are claw-footed and have leaf-shaped terminations above. These must have supported a round tray, like that of No. 28.

Naples 73952.

FOLDING STOOLS

The two folding stools which follow resemble in construction the curule seat (*sella curulis*), which was used as a symbol of office by Roman municipal magistrates, as well as by the higher magistrates of Rome itself. Perhaps, as is commonly believed, these specimens actually served as *sellae curules*; but possibly they were for ordinary domestic use. See Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *sella*.

30. (24305) FOLDING STOOL

The legs end below in the heads of animals, holding in their open mouths transversely ribbed pieces, which rest upon the floor.

Naples 73153. *Mus. Borb.* VI, xxviii.

31. (24300) FOLDING STOOL

The legs end below in animals' heads, similar to those of No. 30, but fantastically prolonged into a sort of proboscis, which rests upon the floor.

Naples 73152. *Mus. Borb.* VI, xxviii. The design of garlands on the modern wooden frame is said in the text of the *Museo Borbonico* to be copied from the impression left by the original ivory (?) frame.

OTHER FURNITURE

32. (24162) CHAIR

Only the bronze portions are antique.

Naples 111050. Pompeii. *Not. d. Scavi*, 1876, p. 27.

33. (24284) BENCH

The legs are set a good way in from the ends. They curve outward, and each pair rest on a flat cross-bar.

Naples 73017. From the so-called Stabian Baths of Pompeii (?).

34. (24280) BASIN

In the center of the basin are patterns of silver and copper inlay. Around the edge is an egg-and-dart pattern. The basin rests upon a marble support, which is decorated with downward-pointing leaves and fruit-stems.

Naples 72990. The statement of Monaco that this basin is from the Temple of Isis at Pompeii appears to be without foundation. Probably it is from a private house, like the marble basin shown in Overbeck, *Pompeii*, Fig. 236.

LAMPS

Candles of wax and of tallow were familiar to the ancient Romans, but their use seems to have been confined to the poor. Lamps, in which olive oil was burned, were in much more general use. The cheaper ones, which have survived in immense numbers, are of earthenware, but bronze lamps were not rare. They are small, and have usually one, two, or three nozzles for wicks. The aperture for filling the lamp is provided with a removable cover. If the lamp was to be carried about, it has a handle, often of ornamental form. Many lamps are furnished with chains for suspension.

35. (24212, 24308) LAMP

Three nozzles. Handle formed of two curving stems, attached above to a heart-shaped plate, which is ornamented at top and bottom with palmettes. On the cover a dancing (?) youth, poised on his right foot and looking backward. He is nude, except for a loin-cloth; on his head is a peaked cap; from his right hand a pick-wick depends by ring and chain. The small pedestal to which the foot of the statuette is attached is furnished with two projections corresponding to two slots. Except when the statuette is so turned that the projections slip through the slots, the lifting of the figure lifts the entire cover.

Naples 72254. *Ant. di Erc.* VIII, xxviii; *Mus. Borb.* IV, LVIII; Overbeck, *Pompeii*, Fig. 231, o; Mau-Kelsey, *Pompeii*, Fig. 196.

36. (24237) LAMP

One nozzle. The handle resembles two stems, attached below by simple leaves, drawn together at the middle by a band, and united above to a heart-shaped member. To the point of this member the cover is attached by a chain and rings. Towards the front are rosettes, one on each side, connected by a stem passing underneath the lamp.

Naples 72221.

37. (24239) LAMP

This lamp resembles No. 36 in design, but is smaller and somewhat simpler. The cover is missing.

Naples 72223.

38. (24257) LAMP

One nozzle. The handle is attached below by a mask of Silenus (?), and its free upper end is modeled as a lion's head.

Naples 72327. *Mus. Borb.* VI, XLVII, 3 shows a similar handle.

39. (24213) SUSPENSION LAMP

Three equi-distant arms end in nozzles for wicks. The body of the lamp is ornamented with a festoon of leaves and ribbons and with three masks.

Naples 72180. Herculaneum. *Ant. di Erc.* VIII, LI; *Mus. Borb.* VI, XLVII, I; Overbeck, *Pompeii*, Fig. 231, q; Mau-Kelsey, *Pompeii*, Fig. 197.

40. (24255) SUSPENSION LAMP

Two nozzles. On each side the forepart of a bull. Where the body of the lamp begins to pass into the nozzle at either end there is a sort of stem, going underneath and terminating above in a flower on each side. On the top of the lamp are two ducks, their heads bent back to form rings for the suspension chains. The inscription-plate gives the owner's name as Decius Junius Proculus.

Naples 72166. *Pompeii*. *Mus. Borb.* XVI, Frontispiece. The inscription (C. I. L. X. 8071, 41) reads: D · IVNI PROQVLI.

41. (24253) SUSPENSION LAMP

Three nozzles. The body is adorned with a festoon of leaves and ribbons and three differing masks,—one of them at least a theatric mask. The cover is in the form of a fluted vase, its bottom perforated to permit the introduction of oil into the lamp. This cover is so contrived that it cannot be removed except in one position, which allows two projections to slip through two corresponding slots in the mouth of the lamp.

Naples 72181.

42. (24225) LAMP WITH FOLDING HANDLE

There is one nozzle, just behind which there passes under the lamp a sort of stem, ending in rosettes above. The handle, hinged at the middle, is attached to the lamp by two heads of aquatic birds.

Naples 72336. *Stabiæ*. *Ant. di Erc.* VIII, LV. The illustration shows a cover, attached by a chain to the inner end of the handle. This cover appears to be now missing.

43. (24218, 24023) NIGHT LAMP AND SAUCER

The egg-shaped body of the lamp is loaded with lead in its lower part to ensure stability. The cylindrical tube for the wick has a slit on one side to provide contact with the oil. When the hinged cover was shut down, the flame was largely concealed. There is a short flat handle. The shallow plate or saucer, found with the lamp, may have been used with it.

Naples 72298. *Stabiæ*. *Ant. di Erc.* VIII, LV.

CANDELABRA

The word *candelabrum*, originally signifying a candle holder (cf. Nos. 15, 16), came to be applied to lamp standards, which resembled in construction the candle holders. The essential parts of one of these lamp standards are: (1) a three-footed base; (2) a shaft; (3) a disk for a single lamp. Tall candelabra of this type stood on the floor; short ones, like No. 66, on tables. The name *candelabra* is further applied to other lamp holders of elaborate design, such as Nos. 67-73. Smith, *Dictionary of Greek and Roman Antiquities* and Daremberg et Saglio, *Dictionnaire des antiquités*, s. v. *candelabrum*; Mau-Kelsey, *Pompeii*, p. 372.

44. (24241) CANDELABRUM

The horizontal portion of each leg ends in the head of some feline animal, which grips in its jaws the claw foot. On the upper surface of the leg is a leaf with recurved point. Between the legs are double palmettes with female masks (Medusa?) at the center. The fluted shaft rises from an ornamented socket or base. The vase-like top is ornamented with various patterns in relief.

Naples 73046.

45. (24238) CANDELABRUM

This candelabrum resembles No. 44 in structure and in ornamental details, but is smaller.

Naples 73049. *Ant. di Erc.* VIII, LXXVIII (?)

46. (24236) CANDELABRUM

Between the claw-footed legs are open-work palmettes. Acanthus leaves, starting from the base of the shaft, extend on to the upper surfaces of the legs. The shaft is fluted. The vase-like top is ornamented with various patterns in relief.

Naples 73032.

47. (24229) CANDELABRUM

The three legs have an unusual amount of curvature, and the claw feet rest on rectangular molded bases. Between the legs are double palmettes. The shaft, rising from an ornamented socket, is surrounded below by four rows of leaves, and above these is fluted with alternately deep and shallow channels. The vase-like top has comparatively little ornamentation.

Naples 73048.

48. (24228) CANDELABRUM

Between the claw-footed legs are relatively large tragic masks in horizontal position. The shaft is fluted. The vase-like top is ornamented with patterns in relief.

Naples 73050.

49. (24244) CANDELABRUM

Between the claw-footed legs are ornaments, each consisting of the head of a horned and bearded satyr and of a system of palmettes. The transition

from legs to shaft is covered by three inverted acanthus leaves. The shaft, which springs from a group of conventionalized leaves, is fluted with alternately deep and shallow channels and is surmounted by a fantastic three-cornered capital, whose angles are formed by the foreparts of winged monsters. Upon this capital is a vase-like top, ornamented with patterns in relief.

Naples 73045.

50. (24245) CANDELABRUM

There are long leaf ornaments on the upper surfaces of the claw-footed legs. The fluted shaft springs from a sort of calyx, and is surmounted by a modified Ionic capital with diagonally placed volutes. Upon the capital is a female head, and upon this the lamp-support, its disk edged with bead and egg-and-dart ornaments.

Naples 73051. *Ant. di Erc.* VIII, LXXVII.

51. (24247) CANDELABRUM

The claw feet rest upon open-mouthed frogs. Between the legs are palmettes. The lower part of the shaft is encircled with inverted leaves, three of which extend on to the upper surfaces of the legs. The main portion of the shaft is fluted and is surmounted by a bell-shaped capital. Upon this stands a triple herm,—three male figures, modeled down to the loins and carrying on their shoulders a he-goat, a calf (?) and a lamb (?). The one with the he-goat is himself horned and probably represents the god Pan. From the center of the triple herm rises a short stem, which expands into the lamp-support.

Naples 73055.

52. (24232) CANDELABRUM

The claw feet rest on round, molded pedestals. Between the legs are leaf-like ornaments bearing palmettes on their upper surfaces. The socket from which the fluted shaft rises is ornamented with tongue patterns. The capital is bud-shaped, with heads of aquatic birds emerging from between the sepals. Two rows of leaves encircle the base of the top. The disk for the lamp is scalloped.

Naples 73042.

53. (24256) CANDELABRUM

The three legs imitate human right legs. Above them is a circular plate, bearing on its center a molded base, from which rises the plain rectangular shaft surmounted by two terminal busts. These seem to have each a pair of small wings and may be intended for Cupid and Psyche. The smaller adjustable shaft bears a vase-like top.

Naples 113417. *Pompeii. Not. d. Scavi*, 1880, p. 152.

54. (24230) CANDELABRUM

Feet and shaft are formed by three serpents twisted together. From between their heads rises the vase-like top.

Naples 109715.

55. (24233) CANDELABRUM

Legs and shaft imitate a reed-like plant, which divides above into three branches, supporting the disk.

Naples 72172 (?) *Ant. di Erc.* VIII, LXXII (?).

56. (24242) CANDELABRUM

The three feet are connected by means of recurved leaves, volutes and palmettes to the corners of a base, whose three sides are bordered with leaf-and-dart patterns and whose edges bear bead patterns. The transition from base to shaft is effected by three inverted palmette leaves. The fluted shaft is apparently conceived as made up of separate rods, held together at one point by a sort of ferule. From the shaft rises the vase-like top, decorated with leaves.

Naples 73023.

57. (24231) CANDELABRUM

Above the three claw feet is a plate-like member, elaborately ornamented with concentric patterns on its upper surface and its edges. From a socket on the center of the plate rises the fluted shaft. Above the shaft transitional members lead to the vase-like top, all profusely decorated with floral and other patterns, even on the upper surface where the lamp rested.

Naples 73087. *Mus. Borb.* I. XI.

58. (24246) CANDELABRUM

Above the three claw feet is a plate-like member, decorated with a laurel wreath and other patterns. From a socket on the center of the plate rises the fluted shaft. Above the shaft transitional members lead to the vase-like top, all profusely decorated with leaf and other patterns.

Naples 73090.

59. (24234) CANDELABRUM

Above the three claw feet is a plate-like member, decorated with various concentric patterns. From a socket on the center of the plate rises the fluted shaft. Above the shaft transitional members lead to the vase-like top, all profusely decorated with floral and other patterns.

Naples 73091.

60. (24248) CANDELABRUM AND LAMP

The three feet, which imitate no natural form, are constructed as if hinged at the middle. Above them is a plain disk, convex on its upper face. From the center of this, without any ornamental socket, rises the fluted shaft. Above the shaft is a simple, unornamented top. Furthermore, this candelabrum carries a lateral lamp-rest, which can be slid up and down the shaft and held in place by a pin. On this rest is a single-wick lamp, with ring handle and with bead pattern around the upper surface.

Naples 73151. *Mus. Borb.* XVI, Frontispiece.

61. (24249) CANDELABRUM

The comparatively inartistic feet do not imitate any natural form. Above them is a circular plate, bearing on its center a molded base, from which rises the plain rectangular shaft. Two terminal bearded heads surmount the shaft, one with ram's horns and ivy wreath representing Ammon, the other with broad head-band, probably Dionysus. The smaller adjustable shaft bears a top in the form of a vase (crater), with handles of twisted wire.

Naples 73095. *Ant. di Erc.* VIII, LXX.

62. (24252) CANDELABRUM

The three legs in their lower parts imitate dolphins with small shells in their mouths. Between the legs are scallop shells, partially joined to one another and, above, to the central member. On this is a molded base, from which rises the plain rectangular shaft, surmounted by two terminal female busts. One of these has on a Phrygian cap, the other the skin of an elephant's head (?). The smaller, adjustable shaft bears a vase-like top.

Naples 113424. Pompeii. *Not. d. Scavi*, 1883, p. 136.

63. (24251) CANDELABRUM

Cloven-footed legs, on whose horizontal parts are recurved leaves; between them, broad, flat shells. From a molded base rises the rectangular shaft, surmounted by two terminal heads representing Hercules and Omphale, the latter having her head covered with a lion's skin. The smaller, adjustable shaft bears a vase-like top.

Naples 120261. Pompeii. *Not. d. Scavi*, 1890, p. 221.

64. (24243) CANDELABRUM

The legs end in cloven hoofs. The horizontal portion of each leg is covered by two long narrow leaves, the end of the one below rolled into a scroll, that of the one above recurved. Heads of marine monsters project from the central member and rest upon the legs. Between the legs are broad, flat shells. From a molded base rises the rectangular shaft, surmounted by two terminal busts representing a satyr and an ivy-crowned maenad. The smaller adjustable shaft bears a vase-like top.

Naples 111228.

65. (24254) CANDELABRUM

The legs resemble those of No. 60. Above them is a circular plate, from which rises the hollow cylindrical shaft, encircled at the top by four bands. The smaller adjustable shaft bears a vase-like top.

Naples 72197.

66. (24235) CANDELABRUM

This specimen resembles No. 55, but on a much reduced scale.

Naples 72115.

67. (24223) CANDELABRUM

A Silenus is seated upon a rock and somewhat turned to the left. With his left hand he grips the neck of a partially filled wine-skin, which hangs over his left arm. The top of his head is bald; his hairy body is nude, except for a single garment carelessly draped. Behind him is a twisted stalk, bearing acanthus leaves at intervals and dividing into two branches, which support each a lamp-rest.

Naples 72206. *Mus. Borb.* IV, LIX, 1; Overbeck, *Pompeii*, Fig. 233, d.

68. (24222) CANDELABRUM

The three-stepped, rectangular pedestal is supported by claw feet resting on low round bases. On the pedestal stands a drunken Silenus. He has thick-soled shoes on his stumpy feet and a loose garment hanging from his shoulders. To his back is attached a cluster of leaves, from which spring two diverging branches carrying each a lamp-rest. In the crotch of the branches is perched a parrot.

Naples 72199. Herculaneum. *Ant. di Erc.* VIII, LXIV; *Mus. Borb.* VII, xxx.

69. (24216) CANDELABRUM

Four claw feet are attached by volutes and palmettes to the rectangular pedestal. At the front is a rectangular recess, with a semicircular projection within the recess. On the back part of the main pedestal is a small square pedestal, from which rises a fluted column, ending in a vase-like top. This bears three arms, from each of which is suspended a lamp. Two of these are single-wick lamps, closely similar in design, with handles ending above in horses' heads. The third has two nozzles, has a lion's head on each side, and rings, formed of birds' heads and necks, for the suspension chains. On the main pedestal, in front of the column, is an octagonal altar with a pointed object on top intended to represent flame. The vertical faces of the main pedestal, of the lower part of the altar, and of the column pedestal are enriched with palmette-and-lotus patterns and other patterns in relief.

Naples 72195. *Mus. Borb.* VIII, Pl. xxxi.

70. (24217) CANDELABRUM

Four claw feet resting on round, molded bases. Square pedestal, from the center of which rises an Ionic column, the fantastic capital having a female mask on each of its two principal faces. From the abacus of the capital spring four scroll-shaped supports, each carrying a suspended lamp. Two of the lamps (one of them accompanied by a pick-wick) are of similar design, each having a curved handle ending above in a horse's head. One (with missing cover) has a plain tablet, presumably intended for the owner's name (cf. No. 40).

Naples 72191. *Ant. di Erc.* VIII, Pl. LXVII. The illustration shows only two lamps, which are not identical with any two of the present four.

71. (24226) CANDELABRUM

Four claw feet connected by acanthus leaves to the rectangular, molded pedestal. On the back part of the pedestal is a realistic tree-trunk, dividing at the top into four branches. These, with a smaller, lateral branch, carry five suspension lamps of varying designs. One of these has lions' heads and bird's neck rings like one of No. 69. The lateral branch appears to have been designed to carry two lamps, one of which is missing.

Naples 72231. *Ant. di Erc.* VIII, LXV; Overbeck, *Pompeii*, Fig. 233, c; Mau-Kelsey, *Pompeii*, Fig. 202.

72. (24227) CANDELABRUM

Four claw feet resting on round, molded bases are attached by volutes and palmettes to a rectangular pedestal having a semicircular recess in front. The moldings of the pedestal are ornamented with leaf-and-dart, egg and bead patterns. On the upper surface of the pedestal near the edges, are vine branches, the stems inlaid in copper, the leaves inlaid in silver, and the tendrils and grapes engraved. On one side of the pedestal is a statuette of a shepanther, on which rides a young Bacchus, nude, ivy-crowned and holding up a drinking-horn in his right hand. On the other side is a rectangular altar, on which are sticks laid cross-wise and burning. From the back part of the pedestal rises a square pillar. Near the top of this, in front, is a female mask; at the back an ox-skull. On each side of the nondescript capital is a flower in relief, and on the top an upstanding, flower-like ornament. Four ornamental curving arms diverge diagonally from the capital, each carrying a double-wick suspension lamp. One of these has on each side an elephant's head and is overarched by two dolphins, heads downward; another has above, near each

side, an eagle grasping a thunderbolt; another has on each side the forepart of a bull; and the fourth is nearly plain.

Naples 73000. Pompeii. *Mus. Borb.* II, XIII; Overbeck, *Pompeii*, Fig. 233, e; Mau-Kelsey, *Pompeii*, Fig. 201.

73. (24219) CANDELABRUM

Four claw feet resting on round, molded bases. Square, molded pedestal, having at the corners of its upper surface palmette patterns, inlaid in silver. Near the back a smaller, cylindrical pedestal, from which rises a tree-like support. This bears three branches, from each of which is suspended a single-wick lamp. One is in the form of a snail shell, with the snail protruding; the second, somewhat smaller, is in the form of a snail shell; the third has a crescent-shaped handle, with ring below.

Naples 72226. Pompeii. *Ant. di Erc.* VIII, LXVI; *Mus. Borb.* XVI, XXI. Inasmuch as the illustrations cited do not show the third lamp, this must have been subsequently added in the Museum of Naples.

CENSER

The following object, often classed with the candelabra, is evidently better adapted for burning incense, the cup-like top serving to hold charcoal.

74. (24240) CENSER

Three-sided base with claw feet. On each side of the base a double palmette ornament. The base is finished off above with Ionic volutes. The shaft has at intervals projecting rings and disks, after the fashion of a wooden shaft turned on a lathe. The cup-like top is in the form of a lotus flower.

Naples 72193. Blümner, *Kunstgewerbe im Altertum*, II, Fig. 39. As the illustration shows, the Naples Museum has a pair of these objects as closely alike as possible.

LAMP-RESTS

These low lamp-rests were set upon tables. Each has a circular top and seems to have been designed for a special lamp (Pernice, in the *Anzeiger* of the *Jahrbuch des archäologischen Instituts*, 1900, pp. 181-2). Each is supported on three claw feet. The first seven of the nine following specimens are essentially similar, consisting of disk, legs, and depending ornaments between the legs.

75. (24081) LAMP-REST

Open-work ornaments between the legs.

Naples 72249. *Mus. Borb.* VI, xxx, 1.

76. (24067) LAMP-REST

Open-work ornaments between the legs.

Naples 72246 (?).

77. (24084) LAMP-REST

Open-work ornaments between the legs.

Naples 72282 (?).

78. (24082) LAMP-REST

Palmettes between the legs.

Naples 72324.

79. (24073) LAMP-REST

Acanthus leaves between the legs.

Naples 110988.

80. (24009) LAMP-REST

Broad, notched leaves (acanthus?) between the legs.

Naples 72270.

81. (24075) LAMP-REST

Palmettes and open scrolls between the legs.

Naples 72379 (?).

82. (24076) LAMP-REST

No ornaments between the legs.

Naples 72373 (?).

83. (24072) LAMP-REST

The lamp-disk, edged with egg ornament, is joined by a central stem to a lower disk. Each of the claw-footed supports has the form above of the fore part of a winged lion.

Naples 72387.

LANTERNS

A Roman lantern consists of a small oil lamp set in the middle of a cylindrical frame, originally enclosed with some transparent substance, such as mica or horn. There is a perforated cover, which could be lifted so as to get at the lamp. A handle for carrying is connected by chains to the two upright pieces of the frame. Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *lanterna*; Overbeck, *Pompeii*, p. 448; Pernice, *Jahrbuch des archäologischen Instituts, Anzeiger*, 1900, pp. 192-194.

84. (24214) LANTERN

The lamp is provided with an extinguisher, which has a long tubular outlet bent over at the top for convenience in handling.

Naples 72067. Herculaneum. *Ant. di Erc.* VIII, LVI; *Mus. Borb.* V, XII; Overbeck. *Pompeii*, Fig. 246. The original has on the cover an inscription (*C. I. L.* X, 8071, 55): TIBVRTI-GATIS, giving the name of the owner as Tiburtius Gates.

85. (24215) LANTERN

Naples 72066.

86. (24224) LANTERN

There is an extinguisher similar to that of No. 84.

Naples 72084.

87. (24221) LANTERN

A pickwick is attached to the bottom, where it can hardly belong.

Naples 72075.

BRAZIERS

The brazier, or open pan for burning charcoal, was the usual — in Pompeii almost the only — means of furnishing artificial heat to the living-rooms of Roman houses. Even for bathing establishments there was no more efficient system until the invention, early in the first century B. C., of the *suspensura* or hollow floor for the circulation of hot air.

88. (24287) LARGE RECTANGULAR BRAZIER

At the front corners the claw-footed legs are modeled above in the form of busts of sphinxes emerging from clusters of leaves, while the legs at the back are rectangular, but also claw-footed. The frame is battlemented, with open-work palmettes at the corners. The heifer on the front of the frame stands for *Vaccula*, the donor's *cognomen*. The fire-bed is missing.

Naples 73005. From the so-called Stabian Baths at Pompeii. The inscription (*C. I. L. X*, 8071, 48) is to be read: *M. Nigidius Vaccula p(ecunia) s(ua)*; "Marcus Nigidius Vaccula (presented this brazier) from his private means." The closely similar brazier presented by the same Vaccula to the Baths near the Forum of Pompeii is figured in *Mus. Borb. II*, LIV.

89. (24286) RECTANGULAR BRAZIER

The feet are straight and plain. At each end of the frame is a swinging handle, its ends modeled as heads of aquatic birds. The ornamental openings in the rim are of battlement form. The fire-bed is missing.

Naples 72984.

90. (24292) RECTANGULAR BRAZIER

The claw feet rest on round, molded bases. On one long side of the frame is a pattern of copper and silver inlay,— two scrolls of conventionalized vegetable stems and flowers springing from a central clump of acanthus leaves. On the other long side is a design, also of copper and silver inlay, consisting of a repeated pattern of scrolls, palmettes and rosettes. On each of the short sides are two ivy sprays of copper inlay. At the corners are upstanding palmettes. The fire-bed is missing.

Naples 72989. *Mus. Borb. V*, xxvii, 2.

91. (24293) RECTANGULAR BRAZIER

The claw feet, resting on round, molded bases, take above the form of lions' heads, attached by recurved wings to the frame. The frame has a leaf-and-dart pattern below and egg and bead patterns above. On each of the long sides are three heads, a maenad (?) between two satyrs. On each of the ends are two lions' heads. The rim of the frame is battlemented. The fire-bed is missing.

Naples 72991. *Mus. Borb. VI*, xlv, 2, 3.

92. (24263) RECTANGULAR BRAZIER

The four claw feet rest on round, molded bases. At each end of the frame is a swinging handle. On each of the two longer sides are two comic masks and between them a relief of a lion killing a bull. The rim is battlemented. The fire-bed is of cement in an iron pan.

Naples 73014. *Mus. Borb. II*, xlvi, 2.

93. (24261) ROUND BRAZIER

The three claw feet are finished off above with volutes and palmettes. On the frame are a leaf-and-dart pattern below and an egg pattern higher up. The fire-bed is of cement.

Naples 73010. *Mus. Borb.* V, XIV, 3.

94. (24295) ROUND BRAZIER

There are three claw feet, whose attachments are in the form of leaves and palmettes. Around the lower part of the frame, on a Lesbian cyma, is a leaf-and-flower pattern, with a bead pattern below it. Above on a convex ring is an egg pattern with a bead pattern above it. The frame is finished off at the top with rounded battlements. The fire-bed is missing.

Naples 73011. *Mus. Borb.* VI, XLV, 1.

94a. (24260) ROUND BRAZIER

There are three claw feet, resting on round, molded pedestals and terminating above in horned satyrs' heads between volutes. On the broad, flat band of the frame, directly above the feet, are three tragic masks. Midway between each two of these is a lion's head, carrying a swinging handle in its jaws, while six disks are set between the lions' heads and the masks. The fire-bed is of cement.

Naples 73009.

WATER-HEATERS

Hot water was sometimes used at a Roman dinner for mixing with wine. The utensils for meeting this and perhaps some other requirements are portable, and are generally provided with handles. The fuel was charcoal. Smith, *Dictionary of Greek and Roman Antiquities*, s. vv. *authepsa*, *caldarium*; Mau-Kelsey, *Pompeii*, pp. 376-7.

95. (24187) WATER-HEATER

The globular, twelve-lobed vessel is supported on three feet, which have the form of lions' legs and paws, resting on low, molded pedestals. Within the receptacle for water is a cylindrical fire-chamber, provided at the bottom with a perforated pan for supporting the charcoal. There is a tall, fluted, hinged cover, the raising of which gave the necessary draft for the fire-chamber. A loose inner cover, shaped like a flat ring, fits over the boiler, but leaves the fire-chamber open. This inner cover could be secured by means of two projecting pins attached to the under surface and having handles above. (See the drawing in the *Museo Borbonico*.) Water could be poured in at the top, or through the vase-like attachment on one side. On the side of the vessel opposite to this vase there was a faucet, now missing, and behind the faucet an upright tube serving as a vent. The handles are of the volute type. Their flat backs are decorated with inlaid laurel (?) sprays; their margins with bead and leaf-and-dart patterns. On the upper surface of the vessel, outside the conical cover,

are bead and palmette-and-lotus patterns; on the lip, bead and leaf-and-dart patterns. The vent tube is masked by three acanthus leaves. There are palmettes where the legs join the body.

Naples 73880. *Mus. Borb.* III, LXIII; Overbeck, *Pompeii*, Fig. 240; Mau-Kelsey, *Pompeii*, Fig. 206.

96. (24189) WATER-HEATER

This heater has the form of an amphora supported by a tripod-ring. The ring is ornamented with egg-and-dart. The feet have the form above of sirens with outspread wings, and below of lions' paws resting on low molded pedestals. The heater consists of a boiler and within this a fire-chamber having a round opening in the side of the amphora for the introduction of charcoal and the escape of fumes. The boiler was filled and emptied from the top, which is covered with a hinged lid.

Naples 78673. *Mus. Borb.* XVI, Frontispiece; Guhl und Koner, *Leben der Griechen und Römer*⁶, Fig. 917.

97. (24185) WATER-HEATER

This heater resembles in form a small cask, resting on a ring supported by three claw feet. The fire-chamber is cylindrical, and extends from bottom to top of the boiler. The hinged lid covers only the receptacle for water, leaving the fire-chamber open above for the necessary draft. The heated water was drawn off through a faucet in the form of a human head, with a handle terminating in a dog's head and surmounted by a Cupid bestriding a dolphin. The vase-like attachment near the top communicates with the boiler by a small tube serving as a vent; water could also be introduced through this tube. The heater could be carried by means of a ring and three chains, each of whose attachments represents a swan and, clasped by the swan's legs, a female mask (Venus?). Around the lip of the vessel are a bead pattern and a flat egg pattern. The cover was lifted by an upright handle somewhat resembling a vase.

Naples 111048.

98. (24182) WATER-HEATER

This heater resembles the last in all important particulars of shape and construction, but is smaller. The faucet is in the form of a lion's head; the handle is missing. The attachments for the chains are in the form of female masks. The handle of the lid represents a dolphin.

Naples 73884.

99. (24179) WATER-HEATER

This heater consists of a cylinder, supported on three claw feet, and a removable vessel which fits into the cylinder above and fills the upper half of it. The grating is missing. The handle for the door is in the form of the head of an aquatic bird. The cylinder is provided with a bail, whose ends rudely imitate birds' heads. There may have been originally a loose cover for the water-vessel.

Naples 73882. Overbeck, *Pompeii*, Fig. 237.

100. (24194) LARGE WATER-HEATER

Three claw feet, resting on high molded pedestals and passing above into leaves and volutes. The heater consists of a domical fire-chamber, and, around and above this, a receptacle for water. In the original the two comic masks at the back are said to have afforded the necessary draft, and the one above the door to have communicated with the boiler, so as to permit the drawing off of

the heated water. The handle of the door in the form of a he-goat's head. Two fixed lateral handles, consisting of fluted bars, bent upward, surmounted by rosettes, and having attachments in the form of hands. Above, on a slightly projecting rim, two pairs of naked wrestlers, their heads meeting. On the hinged lid a handle in the form of a small boy holding a lyre and bestriding a dolphin. Numerous bands of ornament; on the lid, tongue pattern and a pattern of loops; on the upper part of the receptacle, egg pattern, leaf-and-flower, and egg pattern again; at the base of the cylinder, bead pattern and a leaf pattern; above the door, a short band of rosettes.

Naples 73018. Guhl und Koner, *Leben der Griechen und Römer*⁶, Fig. 925.

101. (24307) WATER-HEATER

This heater is of exceptionally complex construction. The fire must have been made on the circular, concave plate, which forms an extension of the rectangular iron pan. Partly surrounding the fire-space is a hollow jacket, which communicates with a barrel-shaped receptacle. This has a hinged lid. Water was poured in at the top of the "barrel" and was drawn off by a faucet in the form of a man's head attached to the jacket. Near the top of the "barrel" is a vent-hole (?) covered by a comic mask. The three claw-footed swans on the top of the jacket may have served to support a dish which was to be kept hot. The purpose of the rectangular pan is not clear. There are four feet, which have the form of swans, passing below into lions' paws; these rest on low, molded pedestals. There are five swinging handles. Evidently the object could not have been carried by one person. At the top of the lid is a handle in the form of a male bust (Mercury?). The attachment of the hinge to the lid is a female mask. On the rim of the "barrel" are bead and egg patterns.

Naples 72986. Stabiæ. *Mus. Borb.* V, XLIV; Overbeck, *Pompeii*, Fig. 239.

102. (24193) SMALL WATER-HEATER

Considerable parts of this heater are missing, viz., the feet, the chains and ring by which it was carried and most of the exterior wall of the boiler. The heater is cylindrical, with a cylindrical fire-chamber. Water was apparently introduced through the larger hole above, which may have been closed by a plug, the smaller being left open for a vent. There may have been a faucet for drawing off the heated water.

Naples 73883.

103. ($\frac{24190}{I}$) SMALL WATER-HEATER (?)

This object consists of a small cylinder, supported on three claw feet and a removable vessel which almost fills the cylinder. There is no grating or other contrivance for securing a draft. The door is missing. There is a bail, whose ends remotely suggest birds' heads, and whose attachments are in the form of human masks.

Naples 73881.

104. (24285) WATER-HEATER AND BRAZIER

This has the form of a square, battlemented fortress, with a tower at each corner. Each tower is covered by a hinged lid, on raising which water could be poured into the hollow frame. There is a faucet on one side for drawing off the heated water. There are four swinging handles, two on each of two opposite sides. The fire-pan is of iron.

Naples 72983. *Mus. Borb.* II, XLVI, 1; Mau-Kelsey, *Pompeii*, Fig. 208.

COOKING-STOVE

The Pompeian kitchen had regularly a hearth of masonry, on which the cooking was done. (Mau-Kelsey, *Pompeii*, pp. 266-7). However, the present object is evidence that small, portable hearths or open stoves were also in use for the same purpose. The fuel used was charcoal.

105. (26145) COOKING-STOVE

Low, iron frame supporting a hearth of cement. Four movable cross-bars for broiling. At one end two round frames to hold cooking vessels.

Naples 121321.

PAILS

Of the pails here represented some, as No. 106, may have been intended for ornament rather than use. When the single bail is provided with a ring for a cord or chain, the pail may have been used for dipping water from a cistern or for heating water over a fire.

106. (24278) PAIL

Several bands of ornament in relief, with some silver incrustation, around the upper part of the vessel. The broadest band consists of scrolls of conventionalized leaves, interrupted by a long-necked bird, a griffin devouring a bullock, the long-necked bird again, and a grazing stag. Above this band a guilloche between two borders, each consisting of a bead pattern between two rope patterns obliquely grooved in opposite directions. Below the band of scrolls an egg pattern between two bead patterns. The projection at the bottom of the vessel is encircled by a guilloche. The three feet have the form of lion-headed griffins passing below into lions' paws, the transition being masked by leaves; under the paws are low, round pedestals. Two bails, each ornamented with a guilloche. The attachments of the bails are ornamented with rosettes, between each pair of which is a mask of Bacchus (?). On the inner side of each bail is an incised inscription, signifying that the vessel was the property of Cornelia Chelido.

Naples 68854. *Mus. Borb.* III, xiv; Overbeck, *Pompeii*, Fig. 247. On the authority of De Petra the inscriptions are given in *C. I. L.*, X, 8071, 38 in the form: CORNELAS · CHELDON1. The owner was apparently a Greek woman, since Chelido is a Greek name (χελιδών, a swallow).

107. (24272) PAIL

Around the upper part of the vessel several bands of ornament in relief. The broadest band consists of scrolls of conventionalized leaves and flowers separated by animals, viz., two pairs of bulls drinking from basins and two leaping stags. Above this band is a guilloche between two triple borders, like those of No. 106, and above this group an egg pattern followed by a bead pattern. Below the band of scrolls is another triple border, as above, followed by a leaf pattern, a bead pattern and three plain bands. There are two bails, each ornamented with a guilloche. The attachments of the bails are ornamented with rosettes, between which are upstanding palmettes. Three projections from the bottom of the vessel serve as feet.

Naples 68866. *Mus. Borb.* XI, XLIV.

Here insert 115a. (See page 120).

108. (24264) PAIL

Around the upper part of the vessel several bands of ornament in relief. The broadest band consists of zig-zag pattern and rosettes. Above this is a guilloche between two triple borders like those of No. 106. Below the broad band is another triple border as above. The bails and their attachments with the upstanding palmettes, closely resemble those of No. 107. There are three plain feet.

Naples 111751.

109. (24271) PAIL

The vessel without ornament. The single bail ends in heads of aquatic birds. The attachments take the form of a female head, flanked by stags' heads. There are three plain feet.

Naples 68861. *Mus. Borb.* IV, XII, 4.

110. (24275) PAIL

On the rim a bead ornament and a guilloche. The attachments of the single bail are three-pointed below, and are ornamented with guilloches and leaves.

Naples 68857.

111. (24269) PAIL

The vessel without ornament. There is a single bail, whose attachments end in snakes' heads. The three claw feet take the form above of monsters, horned and winged, but otherwise human.

Naples 68867.

112. (24273) PAIL

Except for the molded foot the vessel is without ornament. The single bail has a suspension ring flanked by heads of aquatic birds, and ends in similar heads. The attachments end below in palmettes.

Naples 68873. *Mus. Borb.* VI, XXXI, 3.

113. (24014) PAIL

The vessel without ornament. The single bail has a suspension ring and ends in heads of aquatic birds. The attachments are in the form of female masks, flanked by deer's heads.

Naples 68860.

114. (24276) PAIL

The vessel without ornament. The single bail has a suspension ring and ends in heads of aquatic birds.

Naples 68856.

115. (24274) PAIL

The vessel without ornament except two grooves on the rim. The single bail has a suspension ring and ends in heads of aquatic birds. Attachments three-pointed below.

Naples 68855.

CRATERS OR MIXING VESSELS

As the Romans, like the Greeks, were in the habit of mixing water with their wine before serving, wide-mouthed vessels were required in which the mixture could be made. Such vessels were called craters

(κρατήρες, crateræ). The Greek metal crater often had a separate stand, which in Roman specimens is often united into one piece with the vessel, so that the distinction of crater and stand is only theoretical.

Two of the forms here represented are of Greek origin; viz., the "crater with volute handles" (*British Museum Catalogue of Vases*, Vol. III, p. 15, fig. 11) and the "calyx crater" (ib. p. 14, fig. 9). See Smith, *Dictionary of Greek and Roman Antiquities*, s. v. crater.

115a. (24268) PAIL

The vessel without ornament. The single bail has a suspension ring and ends in heads of aquatic birds. Attachments in the form of a palmette bearing a female mask and flanked by animals' heads.

Naples 68859.

116. (24086) VOLUTE-HANDLED CRATER AND STAND

The circular plate which forms the top of the stand is ornamented on its convex edge with godroons. The vase itself is without ornament. The lower attachments of the volute handles end in heads of aquatic birds.

Naples 73143.

117. (24040) CALYX CRATER AND STAND

Around the lip bead and egg patterns. Below these, on the Lesbian cyma, a pattern of leaves and lotuses—a modification of the Greek leaf-and-dart. The lower part of the vessel is godrooned. Above this is a modification of the Greek palmette-and-lotus pattern, the palmette being replaced by a nondescript flower. Each of the two handles is ornamented with a simple scroll of leaves and flowers, and has at each attachment a pair of leaves and a bearded mask (Silenus?). On the foot a modification of the leaf-and-dart similar to that above. The uppermost member of the stand is edged with a floral scroll. Farther down another and different variation of the leaf-and-dart, flutings, and modified leaf-and-dart again. Square base with four feet, each having the form above of a winged Silenus and passing below into a lion's paw.

Naples 73103. Pompeii. *Mus. Borb.* II, xxxii; Overbeck, *Pompeii*, Fig. 248; Mau-Kelsey, *Pompeii*, Fig. 205. Probably intended for ornament rather than use. The original has some silver inlay in the ornaments.

118. (24064) CALYX CRATER AND STAND

Both crater and stand are without ornamental patterns. The attachments of the handles bear winged, female heads, probably representing Medusa, with knotted snakes (?) below the neck. The base is square. The claw feet, resting on molded pedestals, are attached to the base by sphinxes, each split in two to fit the corner.

Naples 73099.

119. (24065) CALYX CRATER AND STAND

The lip of the vessel has bead and egg patterns. The lower part is godrooned. The attachments of the fluted handles bear masks of Silenus. The stand consists of a square base without the additional member present in the previous examples. The attachments of the claw feet have palmette ornaments.

Naples 73098.

120. (24042) CALYX CRATER AND STAND

Neither vessel nor stand is ornamented. The attachments of the handles bear masks of Medusa. The square base has claw feet.

Naples 73104.

121. (24041) CALYX CRATER AND STAND

The traditional Greek calyx crater is here modified as regards the form of the handles. These are meaninglessly coiled, and are attached to the lip as well as to the lower part of the vessel. At the upper attachments are groups of three acanthus leaves. The lower attachments bear ornaments of leaves. Between the attachments on each side is a mask of a marine goddess. The plain stand has a square base with claw feet.

Naples 109697. Guhl and Koner, *Leben der Griechen und Römer*⁶, Fig. 918. A crater from Bosco Reale, now in Berlin (*Jahrb. des arch. Instituts, Anzeiger*, 1900, p. 182, Fig. 8) closely resembles the present one except as regards the handles, which in the former specimen have the traditional form. For the mask of a marine goddess, by some called a marine Medusa, see Engelmann, *Archäologische Zeitung*, 1884, p. 27; *Brit. Mus. Catalogue of Bronzes*, No. 974.

122. (24066) CRATER AND STAND

The bowl has an approximately semi-elliptical profile. Around it, near the top, run several bands of ornament. The broadest band consists of a series of lozenges and oval figures, each oval bearing an identical pattern. Above and below this band come bead pattern and a guilloche. The two handles are placed near the top of the vessel. Each consists of two statuettes of barbarians, probably Germans, in combat. They have long hair and beards, are naked to the waist, wear tight-fitting trousers, and are barefoot. Around the neck they wear a collar or necklace. Their weapons are short swords or daggers, which they are apparently in the act of drawing from the scabbards. On their extended left arms are long, narrow shields. The two combatants stand on a ledge whose attachment is ornamented on its face with two shields, similar to those above, and with two crossed spears, and ends below in an ox-skull. On the foot of the crater and again on the stand are ornaments of lozenges and ovals similar to the one above. The lowest member of the stand is circular. The three claw feet rest on molded pedestals.

Naples 73146. *Mus. Borb.* VIII, xv, 1. One of the handles in Reinach, *Répertoire de la statuaire*, II, p. 198, 6.

The three following wide-mouthed vessels may possibly have served as craters.

123. (24267) VESSEL WITHOUT HANDLES

Encircling the upper part of the vessel are a guilloche and a modification of the Greek leaf-and-dart, both edged with fine bead patterns. These bands are interrupted, on opposite sides, by elaborate patterns, each consisting of twisted stems, leaves and flowers, and a palmette. Three plain feet.

Naples 73117. *Mus. Borb.* VI, xxxi, 5.

124. (24270) VESSEL WITHOUT HANDLES

Around the upper part of the vessel are several bands of ornament closely resembling those of No. 108.

Naples 73116. *Mus. Borb.* I, xxxvii, 3.

125. (24265) VESSEL WITHOUT HANDLES

Around the upper part of the vessel are several bands of ornament closely resembling those of Nos. 108 and 124, the chief difference being in the guilloche.

Naples 109699.

AMPHORAS

An amphora is a jar with two vertical handles on opposite sides of the neck. Such jars were commonly used for the storage of wine and other products. The three large amphoras, Nos. 126–128, are of the same type, having each an extra pair of vertical handles attached to the lower part of the body. Nos. 129–134, tall and slender and without ornament except on the handles, are of a type represented by numerous specimens in Naples and elsewhere. Nos. 135–137 are less slender. 138–140 have globular bodies and wide mouths.

126. (24085) FOUR-HANDLED AMPHORA

No ornament on the vessel except two raised bands near the top. Below the lower attachment of one of the upper handles is a mask of a female satyr, crowned with ivy leaves and berries. The corresponding mask is missing from the other side.

Naples 73113. *Mus. Borb.* VII, xxxi, 1, 4, 5.

127. (24102) FOUR-HANDLED AMPHORA

In size, shape, and handles this vessel resembles the preceding. Below the lower attachment of each of the upper handles is a mask of a female satyr, crowned with leaves, fruits, and flowers of the grape(?).

Naples 73112.

128. (24022) FOUR-HANDLED AMPHORA

On the Lesbian cyma of the foot is a leaf-and-flower pattern. Each of the upper handles has on the back a spray of laurel leaves and berries; the upper attachment ends in two goats' heads, the lower in a bust of Apollo, with a swan below. The lower handles terminate above and below in birds' heads.

Naples 73145. For the upper handles cf No. 186.

129. (24207) AMPHORA

The back of each handle is divided by a vertical groove and decorated with leaf ornaments. The lower attachment represents a mask of Pan or a bearded satyr with pointed ears and long horns.

Naples 69632. A closely similar amphora (Naples 69630) in *Mus. Borb.* V, xxviii, 3; Schreiber *Alexandrinische Toreutik*, No. 128.

130. (24208) AMPHORA

Each handle is fluted vertically and has leaf ornaments above and below. The lower attachment has small volutes above and a small palmette below; between these a stork(?) with a snake in its bill, the bird being shown from beneath and somewhat distorted to adapt it to its purpose.

Naples 69629.

131. (24195) AMPHORA

Each handle ends below in the forepart of a dog-like marine monster, devouring what may be intended for a frog. The idea of a marine monster is still further carried out on the back of the handle, and the upper termination takes the form of a fishy tail.

Naples 69628 (?).

132. (24209) AMPHORA

The lower attachment of each handle is leaf-shaped and bears a relief resembling those of No. 131; but the simple ornamentation of the rest of the handle has no marine suggestions.

Naples 69627 (?). *Mus. Borb.* VII, xxxi, 2, 6.

133. (24211) AMPHORA

The rounded handles have a little vegetable ornament just above the leaf-shaped lower attachments.

Naples 69622.

134. (24210) AMPHORA

The rounded handles are without ornament.

Naples 69626.

135. (24200) AMPHORA

On the lip egg pattern. Each handle transversely banded above and below. Volutes effect the transition to the circular lower attachment, which bears a relief of a naked boy playing with a dog.

Naples 69635 (?).

136. (24204) AMPHORA

The flat back of each handle bears a herring-bone pattern. The lower attachment is in the form of a comic mask between small volutes.

Naples 69636.

137. (24203) AMPHORA

The vase has three broad, low feet. The handles have simple leaf ornaments and end in palmettes below.

Naples 69634 (?).

138. (24083) AMPHORA

Each handle is decorated in relief with a satyr's head, Pan's pipes, a horn, a herdsman's staff (*lagobolon*), a cylindrical box (*cista*), and upon its lower attachment with a sphinx, pressing her left paw against her forehead.

Naples 69468. One of a pair. Schreiber, *Alexandrinische Toreutik*, No. 122.

139. (24074) AMPHORA

Each handle is decorated with a female face in profile and a low, cylindrical box (*cista*). On the lower attachment is a bust of Cybele, wearing a crown of towers and holding in her right hand a horn of plenty and in her left a tambourine.

Naples 69471. Schreiber, *Alexandrinische Toreutik*, No. 123.

140. (24206) AMPHORA

Each handle is decorated with a spray of leaves and upon its lower attachment with an ivy-crowned female bust (*mænad?*), wearing an animal's skin fastened on her right shoulder.

Naples 109705. Schreiber, *Alexandrinische Toreutik*, No. 124.

141. (24100) AMPHORA

No ornament on the vessel, except four incised lines encircling it near the top. The handles, attached to shoulder and neck, are twisted in imitation of ropes. Their lower attachments are in the form of bearded masks.

Naples 73111.

142. (24059) SMALL AMPHORA

The vase is encircled by a guilloche, with silver globules. On the lower attachment of each handle is a running Cupid holding some indistinct object (cornucopia?). The notched ends of a broad ribbon are seen before and behind him.

Naples 69644.

143. (24043) SMALL PEAR-SHAPED AMPHORA

Both vessel and handles are without ornament.

Naples. 111502.

EWERS

The following vessels, each with a round mouth and a single upright handle, were probably used for holding and pouring water. Nos. 144—149 are of substantially the same shape; their handles also are of the same general form, are attached at the rim with bird's-head attachments, and have each a thumb-rest and a transverse band. Nos. 150—158 are of varying shapes.

144. (24201) EWER

On the back of the handle a scroll of leaves and flowers with edging of bead pattern. The transverse band, apparently of copper, consists of two rows of small leaves set base to base, with an astragal between them. Thumb-rest in the form of a recurved leaf. The lower attachment bears a mask of a marine goddess, with a notched growth on her cheeks, sea-monsters in her hair, and similar monsters under her chin.

Naples 69493. One of a pair. Schreiber, *Alexandrinische Toreutik*, No. 77, calls the mask that of Triton. In the reproduction it appears to be female. For this see note to No. 121.

145. (24197) EWER

On the back of the handle is a spray of leaves and flowers. Thumb-rest in the form of a frog. The ends of the upper attachment of the handle have only a rude resemblance to birds' heads. On the lower attachment is a mask of a marine goddess, with sea-monsters in her hair.

Naples 69491. Schreiber, *Alexandrinische Toreutik*, No. 74. For the marine goddess see note to No. 121.

146. (24205) EWER

On the back of the handle leaf ornaments. Thumb-rest in the form of a frog.

Naples 69531 (?).

147. (24199) EWER

On the back of the handle a leaf ornament. Thumb-rest in the form of a recurved leaf. The lower attachment has a female bust.

Naples 69490. Schreiber, *Alexandrinische Toreutik*, No. 90.

148. (24202) EWER

On the back of the handle a festoon, a satyr's head to left and below it another head to right. Thumb-rest in the form of a thumb. On the lower attachment a draped, youthful bust between volutes, with palmette below.

Naples 69494. One of a pair. Schreiber, *Alexandrinische Toreutik*, No. 91.

149. (24198) EWER

On the back of the handle, between edgings of bead pattern, a festoon, a female head to left, a basket of fruit, and a satyr's head to right, with Pan's pipes behind him. Thumb-rest in the form of a head in a Phrygian cap. The lower attachment bears a bust of the young Hercules wearing a wreath on his head and a lion's skin on his body, two of the paws being tied over his right shoulder. Below is a palmette.

Naples 109701. One of a pair. Schreiber, *Alexandrinische Toreutik*, No. 86.

150. (24051) EWER

Upper attachments of the handle in the form of birds' heads. Thumb-rest in the form of a thumb. On the lower attachment, above a palmette ornament, a mask of a female satyr, with short horns.

Naples 69412 (?).

151. (24053) EWER

Thumb-rest in the form of a palmette. On the back of the handle various objects, which seem to be partly inlaid in copper: a garland, a basket of fruit(?), an altar(?), and a herdsman's staff (*lagobolon*). The lower attachment represents the mask of a female satyr, ivy-crowned, with a small palmette below.

Naples 69452. Stabiæ.

152. (24004) EWER

Thumb-rest in the form of a thumb. On the back of the handle leaves, transverse bands, and a spray of leaves with edgings of bead pattern. On the lower attachment a satyresque mask.

Naples 73449. *Mus. Borb.* I, xxxvi, 4; Schreiber, *Alexandrinische Toreutik*, No. 119.

153. (24021) EWER

Low thumb-rest. Upper attachments of handle in the form of birds' heads. The lower attachment, in the form of a large corrugated leaf, bears a satyresque mask. The vessel rests on three low feet, whose attachments are in the form of palmettes.

Naples 69413. *Mus. Borb.* V, xxviii, 1 and a; Schreiber, *Alexandrinische Toreutik*, No. 140.

154. (24057) EWER

On the lip of the pear-shaped vessel an egg pattern. The flat handle is ornamented on the back with palmettes and lotuses; the upper attachment, which is placed on the neck of the vessel, ends in birds' heads; the lower attachment has the form of a female mask, slightly satyresque in appearance, with volutes at the sides and a small palmette below. At the top of the handle is a rest in the form of a thumb.

Naples 69411.

155. (24055) EWER

The handle of the pear-shaped vessel has the form of a standing female figure of archaistic style, holding in her left hand a small pail and in her up-

raised right hand an end of the drapery which is drawn over her head; the upper attachment is as in the last preceding number; the lower has the form of a satyresque female face, with ivy berries in her hair, loose cloths (?) hanging at the sides, and a palmette below. The head of the figure serves as a thumb-rest.

Naples 109704.

156. (24045) EWER

The vessel is pear-shaped. The flat handle is undecorated; its upper attachment is as in the two preceding numbers; the lower is in the form of a satyresque face.

Naples 69408.

157. (24020) EWER

Large, pear-shaped vessel resting on three low, broad feet, each having, within a framework formed by a bead pattern above and a scroll at right and left, a crouching sphinx in low open-work relief. On the lip of the vessel bead, cord, and egg-and-dart patterns. Handle in the form of a hermaphrodite, resting his right hand on his head and holding up his drapery with his left hand. He has a chain about his neck and shoes on his feet. Wings, which do not ordinarily belong to a hermaphrodite in Greek and Roman art, are added to serve as attachments for the handle. Under the hermaphrodite's feet is a pedestal and below that the lower attachment, representing a bust of Cupid clasping a duck to his breast. At the back of the hermaphrodite, between his wings, is a female bust on a smaller scale, facing in the opposite direction.

Naples 73115. *Mus. Borb.* VIII, xv, 2.

158. (24061) EWER

The upper attachment of the handle ends in birds' heads. The lower attachment is in the form of a large disk with a projection below, representing in part two birds' heads and necks. On the disk is a relief representing the god Bacchus, holding in his right hand a drinking-cup (cantharus) upside down above a leaping panther and resting his left arm about the neck of a satyr, who carries a thyrsus. At the top of the handle is a projection, modeled as a finger and extending nearly to the middle of the mouth of the vessel.

Naples 69430. *Mus. Borb.* VII, XIII, 2. An example of this not very common type of vessel from Bosco Reale is in this museum; another, also from Bosco Reale, is in Berlin: *Jahrbuch des archäologischen Instituts, Anzeiger*, 1900, p. 189.

SMALL PITCHERS AND THE LIKE

These small one-handled vessels were probably used for various purposes in the kitchen and the dining-room. Some may have been for wine, others for water, others for oil. Thus, the small necks and narrow, trough-like spouts of Nos. 168-174 suggest that they were intended to hold oil (Overbeck, *Pompeii*, p. 446). For the sake of distinction Nos. 175-180, characterized by round mouths, are called "jugs" in this catalogue. Nos. 181-185, here called "pouch-shaped pitchers," have a form suggested by that of a skin bottle. On these see Pernice, *Jahrb. des arch. Instituts, Anzeiger*, 1900, p. 185.

159. (24013) PITCHER WITH TREFOIL MOUTH

On the lip, bead and egg pattern; on the shoulder, horizontal rings. The ribbed handle has a lion's head above and a female mask between volutes below.

Naples 69019.

160. (24070) PITCHER WITH TREFOIL MOUTH

This pitcher is an almost exact duplicate of the preceding, except that the lip is without ornament.

Naples 110582.

161. (24002) PITCHER WITH TREFOIL MOUTH

The vessel without ornament. The ribbed handle ends in a blunt thumb-rest above and in a palmette below.

Naples 69039.

162. (24018) PITCHER WITH TREFOIL MOUTH

The vessel is closely similar to the last. The handle is also similar, but with somewhat different attachments above and a mask of Silenus in place of a palmette below.

Naples 69040. *Mus. Borb.* XIII, XLIII, 3.

163. (24080) PITCHER WITH TREFOIL MOUTH

The vessel without ornament. The upper attachment of the handle ends in paws, while the lower bears a mask, perhaps intended for a female satyr. At the top of the handle is a child's head in high relief; further down a double band and a spray of leaves.

Naples 69056 (?).

164. (24019) PITCHER WITH TREFOIL MOUTH

The vessel without ornament. The high handle has near the top a bird's head, projecting downwards, and above this a recurved thumb-rest; on the flat part are bead ornaments, and on the lower attachment an acanthus leaf between small volutes.

Naples 69044.

165. (24011) PITCHER WITH TREFOIL MOUTH

No ornament on the vessel. The thumb-rest and upper attachments of the handle appear to be suggested by the forepart of a frog, emerging from between two leaves. On the back of the "frog" a conventionalized flower.

Naples 69043.

166. (24003) PITCHER WITH TREFOIL MOUTH

Around the body of the vessel, just below the shoulder, is an incised ivy wreath. The handle, roundish in section and fluted, is ornamented with an inlaid herring-bone pattern; The handle ends above in a female head and below in a Silenus head between volutes.

Inv. 69048.

167. (24071) PITCHER WITH TREFOIL MOUTH

The vessel without ornament. The handle has a leaf-shaped thumb-rest above and a female mask below.

Naples 69041.

168. (24012) PITCHER WITH SIMPLE SPOUT

Semi-ellipsoidal body; tall neck. Upper attachment in the form of the forepart of a hippocamp, whose fish-like body and tail are continued in low relief on the back of the handle. The lower attachment has a mask of Medusa, with wings in her hair and serpents knotted under her chin.

Naples 69081.

169. (24006) PITCHER WITH SIMPLE SPOUT

Semi-ellipsoidal body; tall neck. Upper attachment of handle in the form of the forepart of a hippocamp, whose fish-like body and tail are continued, though only after an interval, in low relief on the back of the handle. The lower attachment has a mask of a marine goddess, with heads of dolphins in her hair; below her chin is a palmette.

Naples 69082. For the marine goddess, see note to No. 121.

170. (24005) PITCHER WITH SIMPLE SPOUT

Semi-ellipsoidal body; tall neck. Upper attachment of handle in the form of the forepart of a lion. On the back of the handle a scroll of leaves. Lower attachment in the form of a female mask.

Naples 69077. *Mus. Borb.* X, xxxii, 1.

171. (24078) PITCHER WITH SIMPLE SPOUT

The handle has the form of a nude young satyr resting his fists on the semi-circular upper attachment. The lower attachment shows a female mask on a palmette.

Naples 69142.

172. (24068) PITCHER WITH SIMPLE SPOUT

The middle part of the handle takes the form of the head and body of a satyr holding a hare, the satyr's head serving as a thumb-rest. The lower attachment shows a satyresque mask with long hair and pointed ears, and with the face and paws of a panther's (?) skin below.

Naples 69141.

173. (24049) LARGE PITCHER WITH SIMPLE SPOUT

Globular body. The handle takes the form of a nude, ivy-crowned Silenus, holding a drinking cup in his right hand and a wine-skin over his left shoulder. The circular lower attachment has some indistinct objects in relief.

Naples (?).

174. (24063) SMALL PITCHER WITH SIMPLE SPOUT

Plain vessel. The handle has a leaf-shaped thumb-rest above and a palmette below.

Naples 69117 (?).

175. (24089) JUG

The body is covered with a diaper pattern having rosettes and other similar ornaments in intaglio. On the neck, floral sprays in relief. The coarsely executed handle has bead patterns, a recurved thumb-rest above and a thumb-nail(?) below; the upper attachment has palmette and floral patterns, while the lower attachment is in palmette form.

Naples 118295.

176. (24079) JUG

The upper attachment of the handle in the form of two birds' heads. Between these a diademed female head, serving as a thumb-rest. On the back of the handle a spray of leaves, flowers and fruit. On the lower attachment the mask of an ivy-crowned female satyr.

Naples 69317. *Mus. Borb.* XIII, XLIII, 2.

177. (24069) JUG

Recurved thumb-rest. Lower attachment of handle in the form of a comic mask.

Naples 69307.

178. (24017) JUG

A cover, attached by a chain to the handle, fits just inside the circular rim of the vessel. The handle has a recurved, leaf-like thumb-rest above, and a palmette below.

Naples 69322.

179. (24077) JUG

Expansive body and small neck. The spool-shaped contrivance on the handle, just above the lip of the vessel, was probably the hinge of a cover, now missing. Thumb-rest at the highest part of the handle.

Naples 68936 (?).

180. (24015) JUG

The vessel is ornamented with incised horizontal rings, arranged in pairs. Attached by a chain to the handle is a cover, which fits over the circular mouth of the vessel. The flat, ribbed handle bends at an acute angle at the top and has two arm-like projections attached to the neck of the vessel and a three-pointed lower attachment. At the top of the handle is a human head.

Naples 68937.

181. (24048) POUCH-SHAPED PITCHER

On the lip are bead and egg patterns. The upper attachment of the handle takes the form of a figure of Scylla, ending in acanthus leaves below the waist and with dogs springing from her sides. On the curved back of the handle is a long leaf. The lower attachment is in the form of a mask (inaenad?), ivy-crowned, with volutes at the sides and a palmette below.

Naples 69171.

182. (24056) POUCH-SHAPED PITCHER

On the lip, bead and egg patterns; on the body, a guilloche, connecting with the two ridges which run downward from the handle. On the highest part of the handle is a parrot, serving as a thumb-rest. Lower down are two projections in the form of bent strips of metal. The lower attachment has a relief representing Cupid riding on a dolphin.

Naples 69168.

183. (24054) POUCH-SHAPED PITCHER

On the lip, bead and egg patterns. The upper attachment of the handle ends in birds' heads; the lower has the form of a grape leaf with volutes — evidently a variation on the traditional palmette. On the back of the handle are leaves bound together by a ribbon.

Naples 69163.

184. (24044) POUCH-SHAPED PITCHER

On the flat part of the handle are leaves, and a double band about the middle. The lower attachment resembles that of No. 183.

Naples 69167 (?).

185. (24060) POUCH-SHAPED PITCHER

On the lip, bead and egg patterns. The upper attachment of the handle ends in two birds' heads; the lower has the form of a comic theatrical mask between volutes. There is a leaf-shaped thumb-rest at the top of the handle and the flat part of the handle is ornamented.

Naples 69165.

HANDLES OF VESSELS

186. (24168) HANDLE OF VESSEL

The lower attachment bears in relief a bust of the god Apollo with cithara and plectrum. Below him is a swan with outspread wings and head bent down. On the handle is a spray of laurel with leaves and berries. At the top are acanthus leaves with recurved ends. From between the acanthus leaves emerges the upper part of a cithara, flanked on the left by a bow and on the right by a quiver. The upper attachments end in heads of animals.

Naples 72637. Waldstein and Shoobridge, *Herculaneum*, Pl. 43, at the left; Schreiber, *Alexandrinische Toreutik*, No. 145; cf. No. 128 of this catalogue.

187. (24165) HANDLE OF VESSEL

The handle represents Atys, standing with crossed feet. The right arm is broken off. The left arm is bent across the body and the loose garment is drawn in by the left arm and left hand. The garment is buttoned over the legs and secured by a brooch at the neck, but is otherwise open. The feet are encased in shoes. On the head is a Phrygian cap. The lower attachment of the handle is in the form of a bearded mask, with a band confining the long hair (Dionysus?).

Naples 72592. Waldstein and Shoobridge, *Herculaneum*, Pl. 43, in the middle.

BASINS

188. (24099) BASIN

The bowl has a base ring. On the rim, bead and egg patterns. In the center, a medallion representing a young man and a woman standing by a trophy. The trophy, which occupies the middle of the field, is equipped with cuirass and greaves and apparently with some drapery; at the foot of the trophy are a helmet and two shields. The young man stands on the right, with a chlamys (?) hanging on his left arm and holding in his right hand a club-like object, the lower end of which touches the aforesaid helmet. The woman on the left, her drapery wound about the lower part of her figure, has her right hand raised to the cuirass of the trophy. Around the medallion is a bead pattern, followed by a nondescript band. The fixed handles have snake-like attachments.

Naples 73613.

189. (24096) BASIN

The bowl has a base ring. On the lip, delicately executed bead and egg patterns. In the center, on a medallion, is a relief representing two winged boys under a tree. The two fixed handles are ornamented at the middle with

knotted ribbons; farther down are acanthus leaves and other vegetable ornaments.

Naples 73535. *Mus. Borb.* VI, LXIII, 2, 3.

190. (24092) BASIN

The plain bowl has a base-ring. The fixed handles have three horizontal bands, edged with bead patterns and separated by grooves. At each end of the handles, above the rim, is an object imitating the head of a large nail. From the attachments spring crested snakes, their heads resting on the rim of the basin.

Naples 73953.

191. (24094) BASIN

The bowl has a base-ring. The handles are coiled, and are fixed to the bowl by long pointed attachments, ornamented with floral scrolls.

Naples 73511. *Mus. Borb.* VI, LXII, 1.

192. (24090) BASIN

The bowl has a molded base. In the center of the bowl is a mask of Medusa in relief. The fixed, vertical handles are ornamented on the back with scrolls and palmettes. At the middle of each upper attachment, facing inward, is a winged female figure (Victory?) holding up her drapery with each hand. The lower attachment shows a satyr's mask between two long leaves.

Naples 73508. *Mus. Borb.* IV, xxviii, 1-4.

193. (24001) BASIN

Three supports in the form of lions' legs and paws resting on low, molded pedestals.

Naples 73515.

194. (24007) BASIN

Three claw feet, with pedestals beneath them. Two lateral, swinging handles. In the center of the basin, on a medallion, is a relief representing a marine monster swallowing some similar creature, with the head and neck of a third monster below.

Naples 73516.

195. (24010) BASIN

Wide, shallow bowl without a foot. Two plain, lateral, fixed handles. On the edge of the bowl, bead and egg patterns. In the center, surrounded by bead and leaf patterns, a circular relief. A helmeted male figure faces to left, supporting his left foot on a rock and resting his left elbow on his left thigh. His one garment is thrown off; it passes around his left arm and falls on the further side of his left leg. At his right side is his shield, resting on the ground. His lance and sheathed sword must be thought of as grasped by his invisible right hand. Facing him is a female figure seated on a rock. She wears a tunic and mantle and holds some indistinct object (libation-bowl?) on her knees.

Naples 73505. *Mus. Borb.* IV, xxviii, 5, 6. The *Guida illustrata del Museo Nazionale di Napoli* calls the two figures of the relief Mars and Venus.

196. (24016) BASIN

The bowl rests on a base-ring. There are two lateral, fixed handles, each of whose attachments represents the mask of a bearded satyr having horns and pointed ears and crowned with ivy leaves and berries.

Naples 73540.

OVAL BOWLS

Nos. 197–200, though of widely varying size, are of the same type. The shape is oval, one end being more pointed than the other. Around the edge is a flange, broader at the rounded end than at the other and apparently intended for tilting the dish. On each side is a hinged handle. Nos. 201, 202 are similar in shape to the preceding, but have a single, rigid handle, attached at the broader end and the two sides of the dish. These bowls were probably for holding some article of food, which was to be poured out from the end.

197. (24035) OVAL BOWL

On the attachment of each handle are two reclining figures of nude boys, probably young satyrs, with one hand on the head and the other grasping the neck of a wine-skin. Between the two boys is an ape-like face, surmounted by a floral knob.

Naples 109822.

198. (24027) OVAL BOWL

The attachments of the handles end in dogs' heads. The vessel has three feet in the form of spiral shells.

Naples 68763.

199, 200. (24033, 24034) TWO OVAL BOWLS

These two dishes were evidently intended to form a pair, though one is slightly larger than the other. The attachments of the handles, with a palmette ornament in the middle, are identical.

Naples 68757, 68756.

201. (24062) OVAL BOWL

Handle in the form of two stems with lanceolate leaves. At the top is a parrot, serving as a thumb-rest. The lower attachment takes the form of a female mask.

Naples 68797.

202. (24058) OVAL BOWL

Handle in the form of two ivy-stems with leaves and berries. At the top, a parrot, serving as a thumb-rest. At the lower attachment, a female mask.

Naples 68795.

FRUIT DISHES (?)

Dishes of the type of Nos. 203–205, fluted in imitation of a shell, exist in considerable numbers both in silver and in bronze. They have been commonly called pastry molds, but have been more plausibly explained as fruit dishes. (Pernice, *Jahrb. des arch. Instituts, Anzeiger*, 1900, p. 186.) No. 206 may be classed with them.

203. (24031) FRUIT DISH (?)

In the center is a mask of Medusa in relief. There are two swinging handles.

Naples 76299. *Mus. Borb.* VI, XLIV, 1, 2; Overbeck, *Pompeii*, Fig. 241, s; Mau-Kelsey, *Pompeii*, Fig. 204, s.

204. (24039) FRUIT DISH (?)

No handles.

Naples 76275.

205. (24298) FRUIT DISH (?)

The curving handle ends above in a griffin's head.

Naples 76303.

206. (24028) FRUIT DISH (?)

The bowl is fluted symmetrically. The three claw feet have palmette ornaments above and rest on low, molded pedestals.

Naples 74000. *Mus. Borb.* V, XIV, 1.

STRAINERS

Strainers were used in cooking and also for straining wine and other liquids. The perforations were often arranged in artistic patterns. Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *colum*; Overbeck, *Pompeii*, p. 445; Blümner, *Kunstgewerbe im Altertum* II, pp. 104 ff.

207. (24188) STRAINER

This strainer is bowl-shaped, with two lateral fixed handles. The perforations form in the center a rosette, around this a guilloche, and above this a band of scrolls.

Naples 77608. *Mus. Borb.* II, LX.

208. (24192) STRAINER

This strainer is bowl-shaped. If there were handles, they are now missing. In the center is a relief representing a seated female figure (Venus?), apparently about to chastise a hovering Cupid, whose right wrist she grasps with her left hand, while in her raised right hand she holds something which looks like a doubled cord (sandal?). The perforations are arranged in concentric rings. On the upper margin of the bowl, on the outside, is an egg pattern.

Naples 77609.

209. (24180) STRAINER

This strainer has the form of a deep bowl, with a long, flat handle of one piece with the bowl. The perforations form a central rosette and two surrounding bands of leaves, with a pair of concentric rings between each two patterns and at the top.

Naples 77610.

210. (24186) COOKING UTENSIL

This object has the form of a deep bowl with a short, flat handle of one piece with the bowl. Near the end of the handle is a hole for suspension. In the bowl, under the handle, is an irregular group of perforations.

Naples 73230.

SAUCEPANS

Shallow pans, such as Nos. 211-216, were used for cooking and probably sometimes also for serving. Deeper vessels, such as Nos.

217-219, may have been used chiefly for heating water. Pernice, *Jahrb. des arch. Instituts, Anzeiger*, 1900, pp. 191, 192.

211. (24036) SAUCEPAN

In the center a mask (Medusa?), encircled by a gilt band. On the outside an incised rectilinear pattern ending above in a series of points. The fluted handle ends in a ram's head.

Naples 73455. As the mouth of Medusa is slightly open, this dish could hardly have been used for cooking or serving anything liquid.

212. (24026) SAUCEPAN

In the center a rosette, encircled by a pattern of tendrils and leaves, a bead pattern and a guilloche (?) between bead patterns. On the edge a bead pattern. The handle, flat above and rounded below, ends in a he-goat's head. On the flat part of the handle is a vegetable pattern, and on the attachment another.

Naples 73440.

213. (24032) SAUCEPAN

The bowl is molded, but otherwise plain. The fluted handle ends in a head of the young Hercules in a lion's skin, the paws tied under his neck. On the attachment of the handle are two masks.

Naples 73438.

214. (24030) SAUCEPAN

In the center a raised medallion, on which is a relief of a kneeling warrior wearing a chiton (?) and armed with cuirass, helmet, shield and dagger. Around the medallion concentric bands of ornament—egg, palmette-and-lotus, herring-bone, and a sort of leaf pattern, the margins of the leaves appearing in relief on the inside and in intaglio on the outside. On the lip, bead and egg patterns. The handle is composed of two conventionalized plant stems, banded together at the middle, with a mask (Medusa?) at the inner end; the attachments have the form of dolphins, each with a spirally grooved object in its mouth.

Naples 73439. *Mus. Borb.* VII, LXIII. Schreiber, *Alexandrinische Toreutik*, No. 25, interprets the spirally grooved object as water issuing from the dolphin's mouth.

215. (24037) SAUCEPAN

The bowl is plain, except for a molded band on the inside near the top. The handle is composed of two conventionalized plant stems, the attachments ending in birds' heads.

Naples 73456.

216. (24029) SAUCEPAN

The bowl is molded, but otherwise plain. The handle is composed of two snakes, twisted and knotted together. On the handle, at the inner end, is a kneeling child, perhaps a young satyr. The attachment of the handle is a rudely modeled lion's head.

Naples 73427.

217. (24184) SAUCEPAN

The bowl has a base-ring. The slightly ornamented handle was apparently made separately and soldered on.

Naples 73387.

218. (24191) SAUCEPAN

The short, flat handle, of one piece with the bowl, has a hole for suspension near the end. Incised ornamental rings encircle the bowl horizontally.

Naples 73254.

219. (24183) SAUCEPAN

This resembles No. 218 in all respects, but is slightly smaller.

Naples 73385. On the handle is an inscription (*C. I. L. X*, 8071, 28c): L· ANSI· EPHA-
PRODITI (sic), showing that the maker's name was Lucius Ansus Epaphroditus.

KETTLES

The four following vessels are cooking pots of similar shape, but varying size. Each has a cover attached by a chain to the bail. The first two have no base; the third has a flat bottom; the fourth, a base-ring. All four, when in use for cooking, must have been set on low trivets over a charcoal fire.

220. (24178) LARGE KETTLE

The cover, which rises from circumference to center in a succession of steps, fits inside the mouth of the kettle.

Naples 74766.

221. (24171) KETTLE

The cover is similar to that of the preceding number, but flatter.

Naples 74806 (?). *Mus. Borb. V*, LVIII, 6; Overbeck, *Pompeii*, Fig. 241 a; Mau-Kelsey, *Pompeii*, Fig. 204 a.

222. (24173) KETTLE

The rings in which the bail plays are attached by rivets to a sort of collar encircling the neck of the pot. The cover fits over the mouth.

Naples 74775 (?). *Mus. Borb. V*, LVIII, 4.

223. (24172) KETTLE

The bail ends in rudely modeled birds' heads. Its attachments and the cover resemble those of the preceding number.

Naples 74813.

MOLDS

The three following utensils are evidently molds, in which some article of food, such as pastry, was shaped. They imitate a pig, a dressed hare, and a ham.

224. (24175) MOLD

Naples 76352.

225. (24170) MOLD

Naples 76355.

226. (24174) MOLD

Naples 76354 (?).

OTHER KITCHEN UTENSILS

227. (24024) FRYING PAN

The round pan is provided with a spout. The broad, flat handle, of one piece with the pan, has a suspension-hole at the end.

Naples 76571. *Mus. Borb.* V, LVIII, 9; Overbeck, *Pompeii*, Fig. 241 p; Mau-Kelsey, *Pompeii*, Fig. 204 p.

228. (24038) FRYING PAN

The oblong pan has a spout near the middle of one side. The slender handle, made separately and attached, has a suspension-hole at the end.

Naples 76602. *Mus. Borb.* V, LVIII, 8; Overbeck, *Pompeii*, Fig. 241 o; Mau-Kelsey, *Pompeii*, Fig. 204 o.

229. (24177) BAKING PAN (?)

The circular pan has twenty-nine hemispherical depressions. There is an encircling flange, but no handles.

Naples 76543. *Mus. Borb.* V, LIX, 1; Overbeck, *Pompeii*, Fig. 241 t; Mau-Kelsey, *Pompeii*, Fig. 204 t. This pan has been commonly said to have been intended for cooking eggs. The explanation of it as a baking pan for small cakes is due to Professor Mau.

230. (24181) DIPPER

Each end of the long handle takes the form of a bird's head. The part of the handle intended to be grasped by the hand is flat, with concave edges; the rest is cylindrical. The bird's head next to the bowl holds in its bill a stout wire, which is loosely fastened around the neck of the bowl, the two ends being interlocked.

Naples 73832. *Pompeii*. *Mus. Borb.* XII, LIX. A similar dipper, also said to be from *Pompeii*, is in Berlin: Friederichs, *Kleinere Kunst und Industrie*, No. 588. Two handles belonging to such dippers were found at Priene: Wiegand and Schrader, *Priene*, Fig. 493. A similar dipper from Nocera has a simpler handle: *Bullettino archeologico napolitano*, N. S. V. Pl. iii.

MISCELLANEOUS ARTICLES, CHIEFLY DOMESTIC

231. (24196) JAR

Plain, pear-shaped vessel, with small neck and round mouth. No handles.
Naples 69539.

232. (24087) JAR

Tall, plain vessel, supported on a foot. No handles.
Naples 111737.

233. (24294) CYLINDRICAL VESSEL

The plain vessel has a rounded bottom and at the top a projecting flange.
Naples 109714.

234. (24008) OVAL BASIN OR TRAY

The tray rests on a base-ring. There are two lateral fixed handles, on the leaf-shaped attachments of which are reclining satyrs, each putting one hand to his head.

Naples 68781.

235. (24135) SMALL OVAL DISH

Naples 76380.

236. (24050) OINTMENT VESSEL (?)

The small, globular vessel is of the shape used by athletes for the oil with which they rubbed themselves. The cover, attached by a chain, rests loosely on the top of the vessel.

Naples 69925 (?). For a Roman athlete's oil-flask see Overbeck, *Pompeii*, Fig. 251, Mau-Kelsey, *Pompeii*, Fig. 209.

237. (24052) OINTMENT VESSEL (?)

The small vessel has the form of a slender jar, without handles.

Naples 69911 (?).

Objects of the class represented by the following number are commonly explained as used for burning incense.

238. (24134) SMALL SHOVEL

The handle is decorated with a palmette and with other vegetable ornaments. There are four small knobs on the under side of the shovel, one near each corner.

Naples 76623.

Roman spoons for table use are of two principal types. One, the *ligula*, resembles the modern teaspoon; the other, the *coclear*, is smaller, with round bowl and straight, pointed handle. The pointed end of the *coclear* was used in picking snails from their shells, while the bowl was used for eating eggs. Spoons of this type may of course have served other purposes.

239. (24116) SPOON (*coclear*)

Naples 110088.

Several small gongs with clappers have been found at Pompeii. It is supposed that these gongs were fastened on or near the street-doors of houses and answered the purpose of modern door-bells.

240. (24133) GONG

The supporting frame is modern.

Naples 78622. Guhl und Koner, *Leben der Griechen und Römer*⁶, Fig. 933.

Objects of the class represented by the following number exist in considerable numbers in the Naples Museum. They may have served as seats.

241. ($\frac{24177}{2}$) CYLINDRICAL SEAT (?)

The object is supported on three simple feet. The exterior of the cylinder is encircled by horizontal raised bands and incised lines. There are two lateral, swinging handles. The top is slightly concave, with a boss at the center.

Naples 68814.

Nos. 242, 243 and other similar objects are labeled "altars" in the Naples Museum. Overbeck, *Pompeii*, pp. 425, 426, explains them as seats—a purpose for which they seem too small and weak. The horizontal pieces which connect the legs have open-work decoration, more elaborate at the ends than at the front and back. The top is concave.

242. (24161) STOOL-SHAPED OBJECT

The open-work decoration at each end, immediately under the top, consists of conventionalized vegetable scrolls, with a mask of Jupiter Ammon in the middle.

Naples 109506.

243. (24166) STOOL-SHAPED OBJECT

The open-work decoration at each end, immediately under the top, has in the middle a pendent palmette.

Naples (?). *Mus. Borb.* IV, xxvii, 9, 10; Overbeck, *Pompeii*, Fig. 226.

244. (24169) DRY MEASURE

The plain, cylindrical vessel has two lateral, fixed handles. Within is a central upright rod, supporting a three-armed brace.

Naples 74601. A similar, but smaller, measure from Herculaneum in the Naples Museum (No. 74600) bears the inscription (*C. I. L.* X, 8067, 4):

D · D · P · P

HERC

i. e., *D(ecreto) d(ecurionum) p(ecunia) p(ublica) Herc(ulanenses)*, showing that the measure was an officially certified standard.

BALANCE AND WEIGHTS

The equal-armed balance is the earliest contrivance for weighing. The example here shown is small and of the simplest construction, being without a tongue to indicate the exact equivalence of the weight in one scale with the article in the other. Some of the weights bear witness that much larger balances were also in use. Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *libra*; Baumeister, *Denkmäler*, s. v. *Wage*.

245. ($\frac{24136}{2}$ $\frac{24150}{2, 3}$), BALANCE AND WEIGHTS

The pans are bowl-shaped; the chains missing.

Naples 116438. *Pompeii. Not. d. Scavi*, 1887, pp. 413, 414. The original series of weights consists of seven pieces, five square and two round. The square weights bear each a Greek letter, standing for the numbers 4, 5, 6, 7, 10. Of the round weights one has a single dot inlaid in silver, while the other has two such dots. As this balance was found associated with surgical instruments, it was probably used for weighing drugs.

246–251. (24126, 24132, 24137, 24139, 24151, 24153) SIX WEIGHTS

Each weight represents a reclining goat on a rectangular pedestal.

Naples 74308–74313, *Pompeii. Fiorelli, Scavi di Pompeii dal 1861 al 1872*, p. 90. Fiorelli suggests that these weights were used in selling goat's milk (?). On the ends of the pedestals are

the inscriptions (*C. I. L. X*, 8067, 14): P I, P II, P III, P IIII, P V, P X, signifying that the weights are 1, 2, 3, 4, 5, and 10 lbs. respectively. The two-pound weight has also the inscription: P· STALLI· FELIC, giving the name of the maker (?) as Publius Stallius Felix. [In the series of facsimiles in Chicago the two-pound weight is omitted and the five-pound weight duplicated.]

252-255. (24123-24125, 24127) FOUR WEIGHTS

One weight, which is in the form of a sow, is hollow, having originally been filled with lead. Two others represent knuckle-bones. The fourth may represent a cheese; its handle is in the form of two thumbs.

Naples 74390-74393. On one side of the sow are the letters (*C. I. L. X*, 8067, 88): P C (i. e. *pondera centum*), signifying that the weight is 100 lbs.

STEELYARDS AND THE LIKE

The steelyard, a less ancient instrument than the equal-armed balance, was in common use among the Romans. It regularly consists of (1) a graduated beam or yard; (2) a hanging weight, which may be moved along the beam; (3) a suspension hook, or commonly two alternative hooks on opposite sides of the beam; and (4) a pan, attached by four chains to the end of the beam, or in place of the pan, a hook or hooks, for supporting the article to be weighed. Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *statera* (with incorrect explanation of the two suspension-hooks and double graduation); Baumeister, *Denkmäler*, s. v. *Wage*; Overbeck, *Pompeii*, pp. 447, 448.

N. B. In these reproductions the weights are sometimes too light or too heavy.

256. (24131) STEELYARD

Weight in the form of the bust of a warrior, wearing cuirass and helmet. On the cuirass a mask of Medusa. On each side of the crested helmet a bull in relief.

When suspended as at present this steelyard can weigh up to twelve pounds, the numbers 1-5 and 10 being indicated by the regular signs (I, II, III, IIII, V, X) and the remaining numbers by single marks, with S (i. e., *semis*, $\frac{1}{2}$) at the half-way points. When suspended by the other hook it can weigh from ten to forty pounds, the regular signs, (X, XX, XXX, XXXX) being used for ten and its multiples, and the half-way points marked by a V.

Naples 74056. Stabiae. *Mus. Borb.* I, LV, 1. On the flat part of the beam is an inscription (*C. I. L. X*, 8067, 3), as follows:

IMP· VESP· AVG· $\overline{\text{IIX}}$ ·
T· IMP· AVG· F· $\overline{\text{VI}}$ · CoS
EXACTA· IN· CAPITO

Imp(eratore) Vesp(asiano) Aug(usto) $\overline{\text{IIX}}$ T(ito) imp(eratore) Aug(usti) f(ilio) $\overline{\text{VI}}$ co(n)s(ulibus), exacta in Capito(lia). This signifies that in the year 77 A. D. this steelyard was tested by comparison with standard weights preserved on the Capitoline hill at Rome.

257. (24128) STEELYARD

Weight in the form of the bust of a boy.

When suspended as at present, this steelyard can weigh up to fourteen

pounds, the signs being, I, II, III, IIII, V, VI, VII, VIII, VIIII, X, I, II, III, IIII, with S, the sign for $\frac{1}{2}$, at the half-way points. When suspended by the other hook, it can weigh from thirteen to fifty pounds, the signs reading XIII, V, XX, V, XXX, V, XXXX, V.

Naples 74039. Herculaneum. On the flat part of the beam is an inscription (C. I. L. X, 8067, 2), as follows:

TI·CLAUD CAES //// VITEL·
III·COS·EXACTA AD·ARTIC·
CVRA·AEDIL

Ti(berio) Claud(io) Caes(are) *Vitel(lio) III co(n)s(ulibus), exacta ad Artic(uleiana), cura aedil(ium)*. The *Articuleiana* were standard weights deposited in Rome in the year 47 A. D. by the aediles, Articuleius and his colleague. The present steelyard had been tested by comparison with these weights.

258. (24138) STEELYARD

Weight in the form of a bust of Mercury, wearing on his head an ivy wreath, fastened behind by ribbons, and a winged hat. The four chains by which the pan is suspended are attached to the bent necks of swans, whose flattened bodies are soldered to the under side of the pan. There are, as usual, two sets of graduation marks and numerals.

Naples 74066 (?).

259. (24130) STEELYARD

Weight in the form of a female bust. When suspended as at present, this steelyard can weigh up to eight pounds, the signs being I, II, III, IIII, V, VI, VII, VIII. When suspended by the other hook it can weigh from ten to thirty-three pounds, the tens being marked by the signs X, XX, XXX, the fives by a V, and the other pounds by single upright lines.

Naples 74069.

260. (24122) STEELYARD

Weight in the form of a female bust, the head ivy-crowned and covered with a cloth, the right arm bent upward so that the fore-finger touches the cheek. In place of the more usual pan this instrument has two hooks for holding the object to be weighed.

When suspended as at present, this steelyard can weigh up to twelve pounds, the first ten numbers being indicated by the usual numerals and the last two by single upright marks. When suspended by the other hook it can weigh from thirteen to forty-six pounds, the signs reading XIII, XX, V, XXX, V, XXXX, V, I.

Naples 117693. Pompeii, *Not. d. Scavi*, 1888, p. 524.

261. (24129) BALANCE

This instrument combines the principle of the equal-armed balance with that of the steelyard. One arm of the balance is graduated, and along this arm slides a small weight in the form of an acorn.

Naples 74060. *Mus. Borb.* I, LV, 3.

262. (24025) VESSEL FOR WEIGHING LIQUIDS

The flat handle, of one piece with the bowl, has a slot, alongside of which is a graduated scale. A hook, which could be supported by the finger or otherwise, is connected by a chain and ring to a guard, which slides in the slot. There must originally have been a weight attached to the ring at the end of the handle.

Naples 74165.

MUSICAL INSTRUMENTS

263. (24140) PAIR OF CYMBALS

Naples 76941.

264. (24160) CLARINET

The ivory tube has ten (?) finger-holes and is covered with perforated metal bands, which can be turned so as to open or close the holes. The missing mouth-piece was inserted into the flaring end of the tube when the instrument was in use.

Naples 76892. Pompeii. Howard, *Harvard Studies in Classical Philology*, IV, Pl. II, 2 and p. 49; also note on p. 55 in regard to the inexactness of the reproduction.

265. (24141) SISTRUM

The handle consists of a figure of the god Bes on a pedestal, surmounted by a double-faced head. Within the opening of the instrument is a small dog(?) and upon the top another small animal (dog?).

Naples (?).

266. (24163) TRUMPET (?)

This is a long, straight, conical tube of thin bronze, open at both ends.

Naples 76886.

267. (24167) TUBE

This is a heavy tube of conical bore, closed at the smaller end and open at the larger end. Near the smaller end are three small holes on one side and three, not quite opposite to them, on the other. Purpose unknown.

Naples 76888.

INDUSTRIAL IMPLEMENTS

268. (24146) COMPASSES

Naples 76686.

269. (24147) COMPASSES

Naples 76681.

270. (24111) COMPASSES

Naples 109673.

271. (24110) COMPASSES

The legs are curved at the top and cross each other.

Naples 76683.

272. (24149) OUTSIDE CALIPERS

The two curving arms are inlaid in silver, one on one side, the other on the other, each with an ivy spray.

Naples 115630.

273. (24143) INSIDE CALIPERS

The ends of the straight legs are bent so as to be at right angles to the shafts and parallel to each other.

Naples 76685.

274. (24144) INSIDE CALIPERS

The ends of the flat straight legs are bent so as to be at right angles to the shafts and parallel to each other.

Naples 76671 (?).

275. (24158) FOOT RULE

The rule is hinged in the middle, so that it may be folded upon itself. When open, it is held in position by a movable guard, the two notches of which fit under the heads of two pins. On one side it is divided by points into sixteen equal parts (*digiti*), with double points instead of single to mark the quarters of the foot; and on one edge it is similarly divided by single points into twelve equal parts (*unciae*).

Naples 76624(?). *Mus. Borb.* VI, xv, 8; Overbeck, *Pompeii*, Fig. 257.

276. ($\frac{24150}{I}$) PLUMMET

The knob at the top is perforated for a string.

Naples 76658. *Mus. Borb.* VI, xv, 1.

277. (24148) CARPENTER'S SQUARE

The two ends have an ornamental outline.

Naples 76689.

SURGICAL IMPLEMENTS AND THE LIKE

While some of the following objects are unmistakably for surgical or medical use, others may equally well have served some ordinary domestic or toilet purpose. For fuller particulars see the excellent work of Dr. J. G. Milne, *Surgical Instruments in Greek and Roman Times*.

278. (24119) SCALPEL

The handle is of bronze, the blade of steel.

Naples 77684. Milne, p. 28 and Pl. V, 4(?).

279. (24113) SHARP HOOK

The handle is molded.

Naples 78040. Cf. Milne, pp. 85-87.

280. (24120) SHEARS

Like Greek and Roman shears generally, this instrument resembles in construction modern garden shears.

Naples 78005. Pompeii. Milne, pp. 49, 50 and Pl. X, 5

281. (24157) NEEDLE

This may have been used for sewing bandages or for ordinary domestic purposes.

Naples (?). Cf. Milne, p. 76.

282. (24104) NEEDLE

The head of the needle is flat and roughly diamond-shaped.

Naples 78122. Cf. preceding note.

283. (24105) SMALL SPOON

The small disk-shaped end is set at an obtuse angle with the shaft.

Naples 78044. This instrument has the form of the Roman toilet article used for clearing the ears of wax. It may also have served for extracting ointment from tubes and for similar purposes. Cf. Milne, pp. 77, 78 and Pl. XVIII, 5 and 8.

284. (24108) PROBE (?) AND SPOON

The spoon is very small and only slightly hollowed. It may have served as an ear scoop.

Naples 77803. Cf. Milne, pp. 63ff.

285. (24107) PROBE AND SPATULA

Naples 77719.

286. (24109) PROBE AND SPOON

The shaft of the original is ornamented with a spiral silver wire wound around it.

Naples 78146. Milne, p. 61 and Pl. XIV, 1.

287. (24106) PROBE AND SPOON

Naples 77765.

288. (24118) PROBE AND SPOON

The spoon has been accidentally split down the middle.

Naples 78121. Milne, p. 62 and Pl. XV, 3.

289. (24115) DOUBLE SPATULA

Naples 77733. Milne, p. 79 and Pl. XX, 1.

290. (24114) TONGUE DEPRESSOR (?)

Straight, flat handle; broad, flat end of rounded outline.

Naples 78012 (?). Cf. Milne, p. 79.

291. (24112) FORCEPS

Naples 77978. Milne, p. 92 and Pl. XXVI, 1.

292. (24117) FORCEPS

Naples 78151. *Mus. Borb.* XV, xxiii, 3; Milne, Pl. XXVI, 6.

293. (24156) BLEEDING CUP

The shape is the usual one. There is a ring attached at the top.

Naples 77991. Milne, p. 103 and Pl. XXXV.

294. (24145) MALE CATHETER

The instrument has two contrary curves and thus resembles an elongated S.

Naples 78026. *Mus. Borb.* XV, xxiii, 1; Overbeck, *Pompeii*, Fig. 258, h; Milne, p. 144 and Pl. XLV, 1.

295. (24121) FEMALE CATHETER

Naples 78027. Milne, p. 145 and Pl. XLV, 2.

296. (24152) FEMALE CATHETER

Around the middle of the instrument are molded rings.

Naples 78020.

297. (24154) RECTAL SPECULUM

The two halves work on a hinge.

Naples 78031. Pompeii. *Mus. Borb.* XIV, xxxvi, Fig. III; Overbeck, *Pompeii*, Fig. 258 e; Milne, pp. 149, 150.

298. (24155) VAGINAL SPECULUM

By turning the screw the three blades were made to diverge. There is a leaf ornamentation on the handle of the screw.

Naples 78030. Pompeii. *Mus. Borb.* XIV, xxxvi, Figs. I, II; Overbeck, *Pompeii*, Fig. 258 a; Milne, p. 151 and Pl. XLVII.

299. (24103) VAGINAL SPECULUM

By turning the screw to the right the four blades were made to diverge. There is an ornament in the form of a ram's head at each end of the cross-bar.

Naples 113264. Pompeii. *Not. d. Scavi*, 1882, p. 420; Milne, p. 152 and Pl. XLIX.

300. (24142) BOX FOR DRUGS

There is a sliding cover, which can be held in place by means of a guard on the end of the box. The box is divided into six compartments, two of which are provided with lids working on pins and lifted by means of ring-handles. The original still contains medicaments.

Naples 78200. Milne, pp. 172, 173 and Pl. LIV.

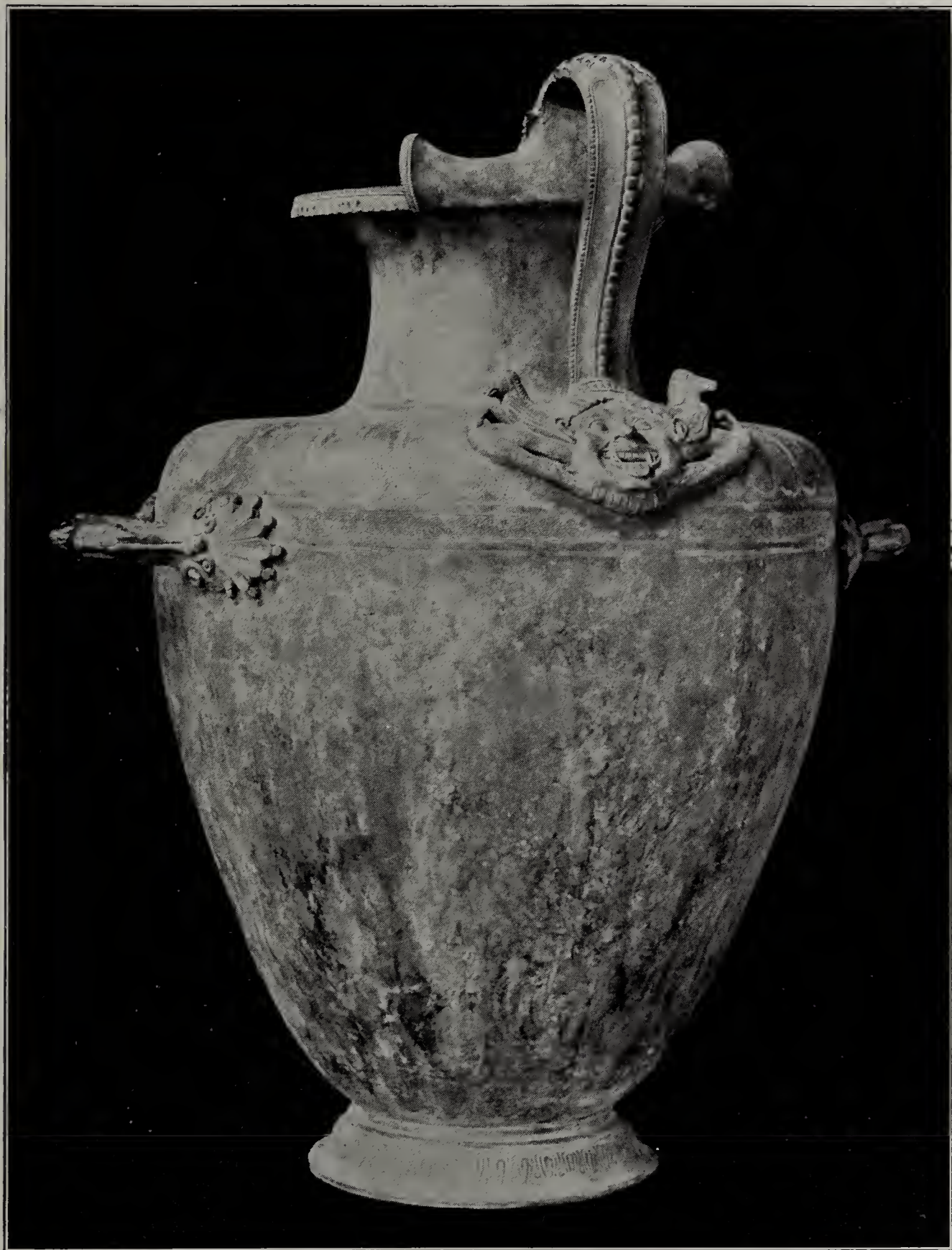


Fig. 1.

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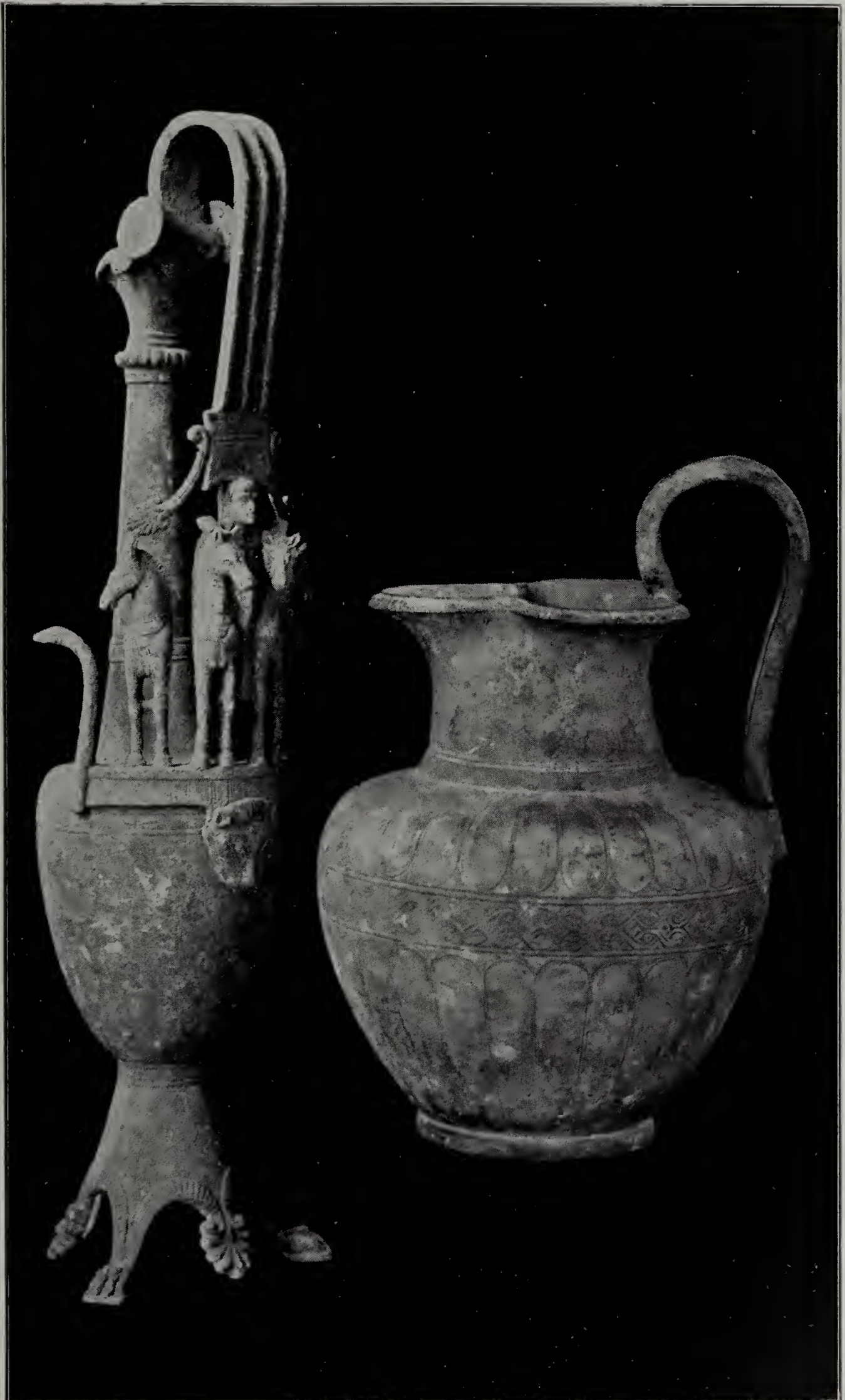


Fig. 4.

Fig. 2.

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Fig. 3.

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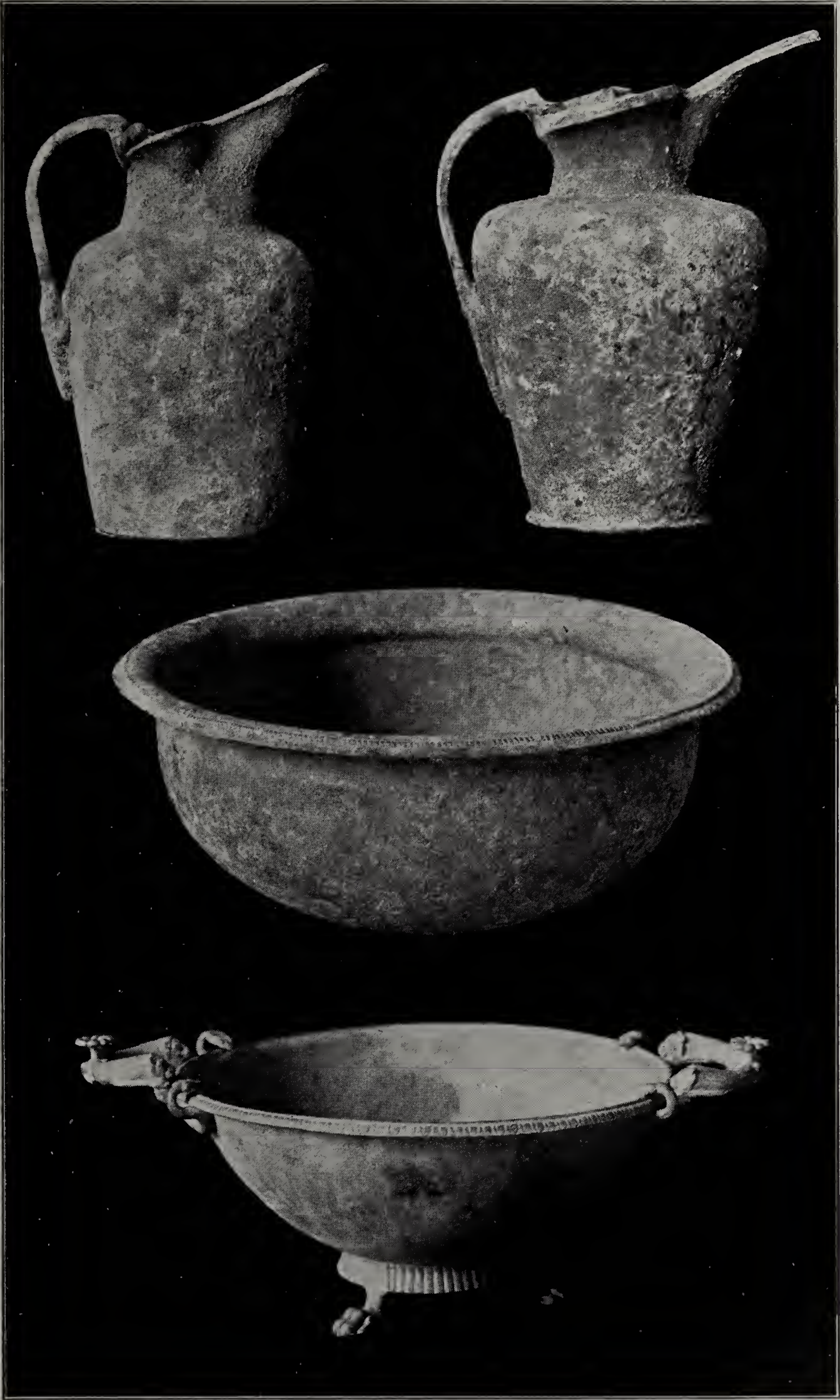


Fig. 5.

Fig. 8.
Fig. 7.

Fig. 6.

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Fig. 11.

Fig. 9.

Fig. 13.

Fig. 10.

Fig. 14.

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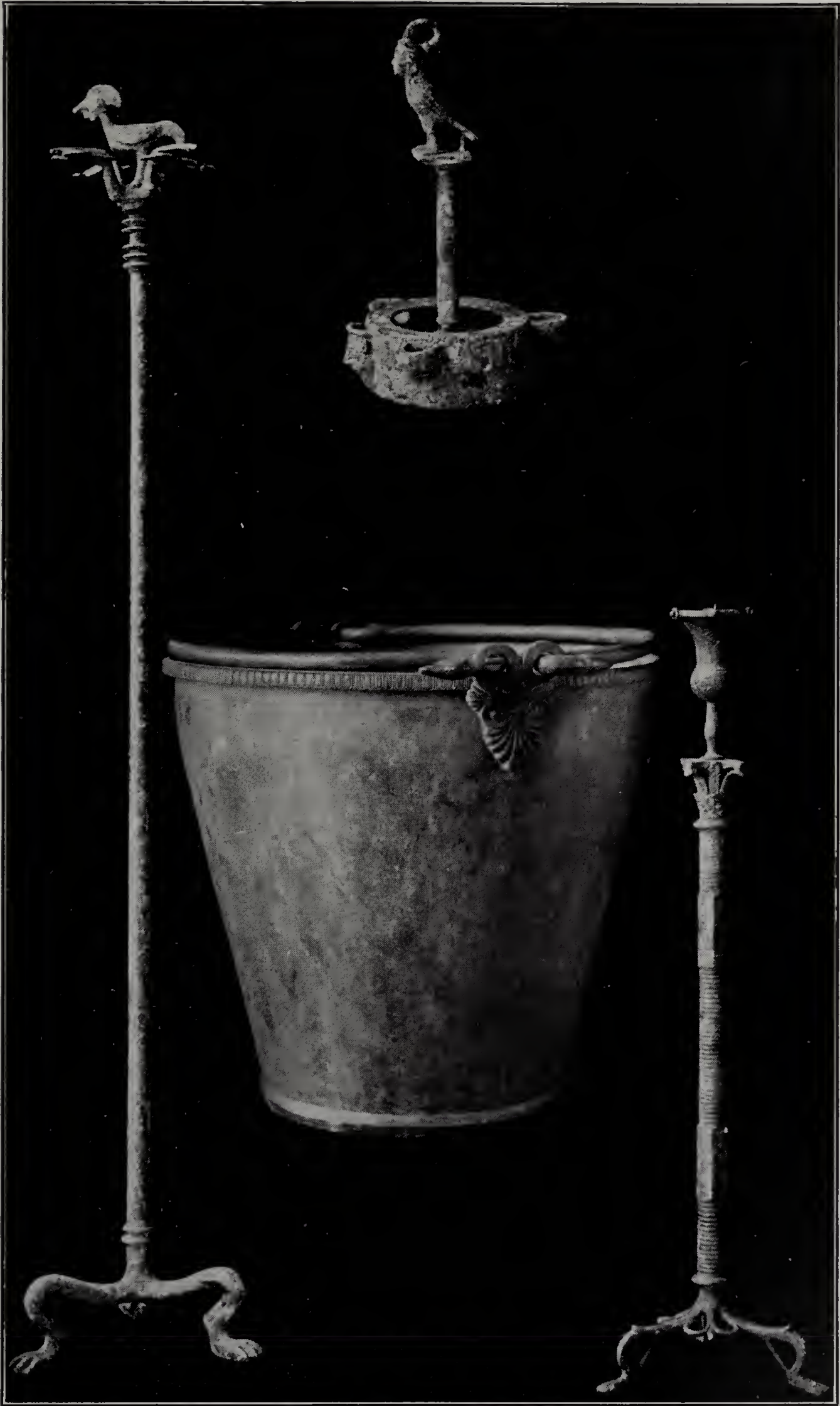


Fig. 15.

Fig. 17.
Fig. 12.

Fig. 16.

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Fig. 18.
Fig. 19.
Fig. 20

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Fig. 21.
Fig. 22.

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Fig. 23.

Fig. 24.

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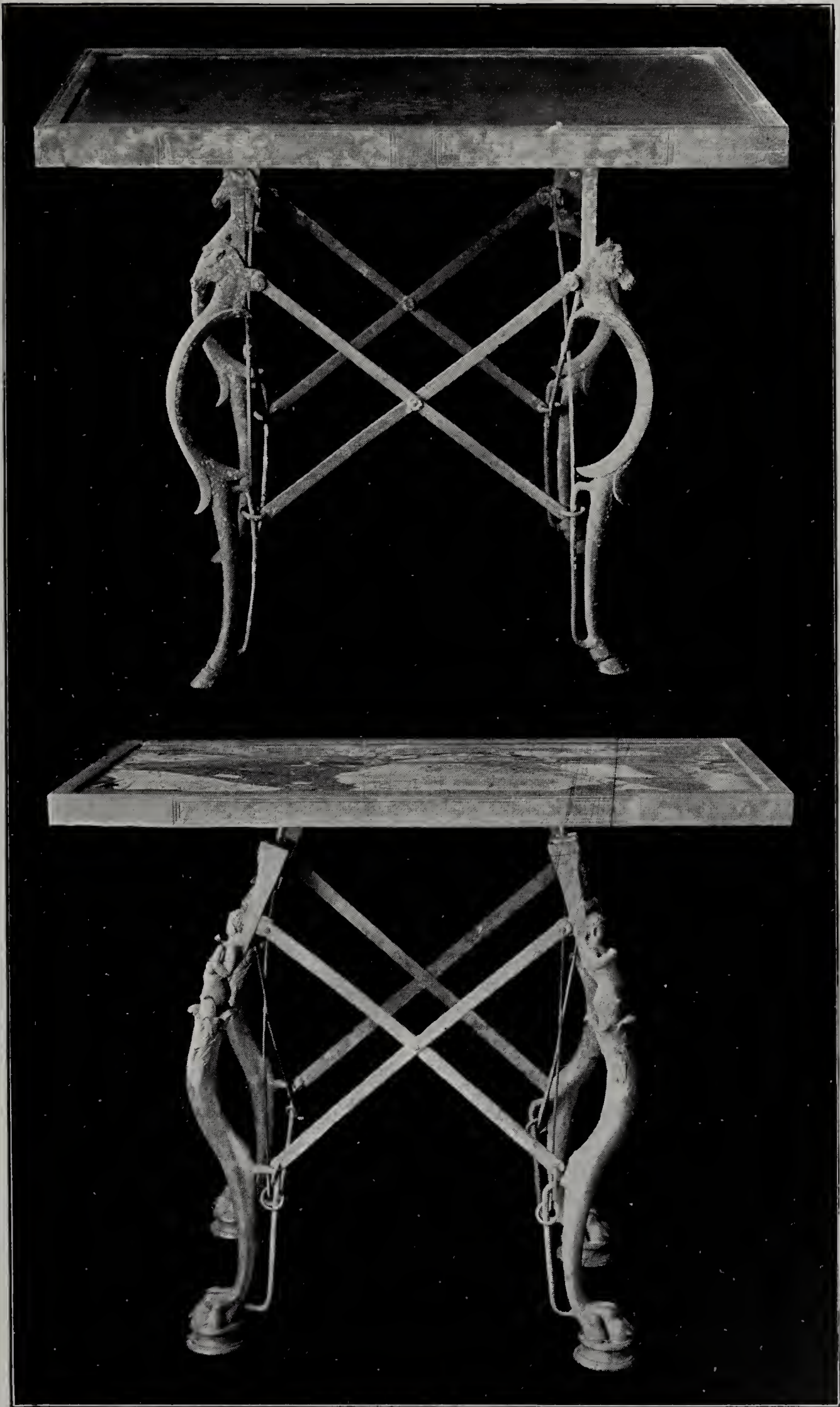


Fig. 25.
Fig. 26.

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Fig. 27.



Fig. 28.



Fig. 29.

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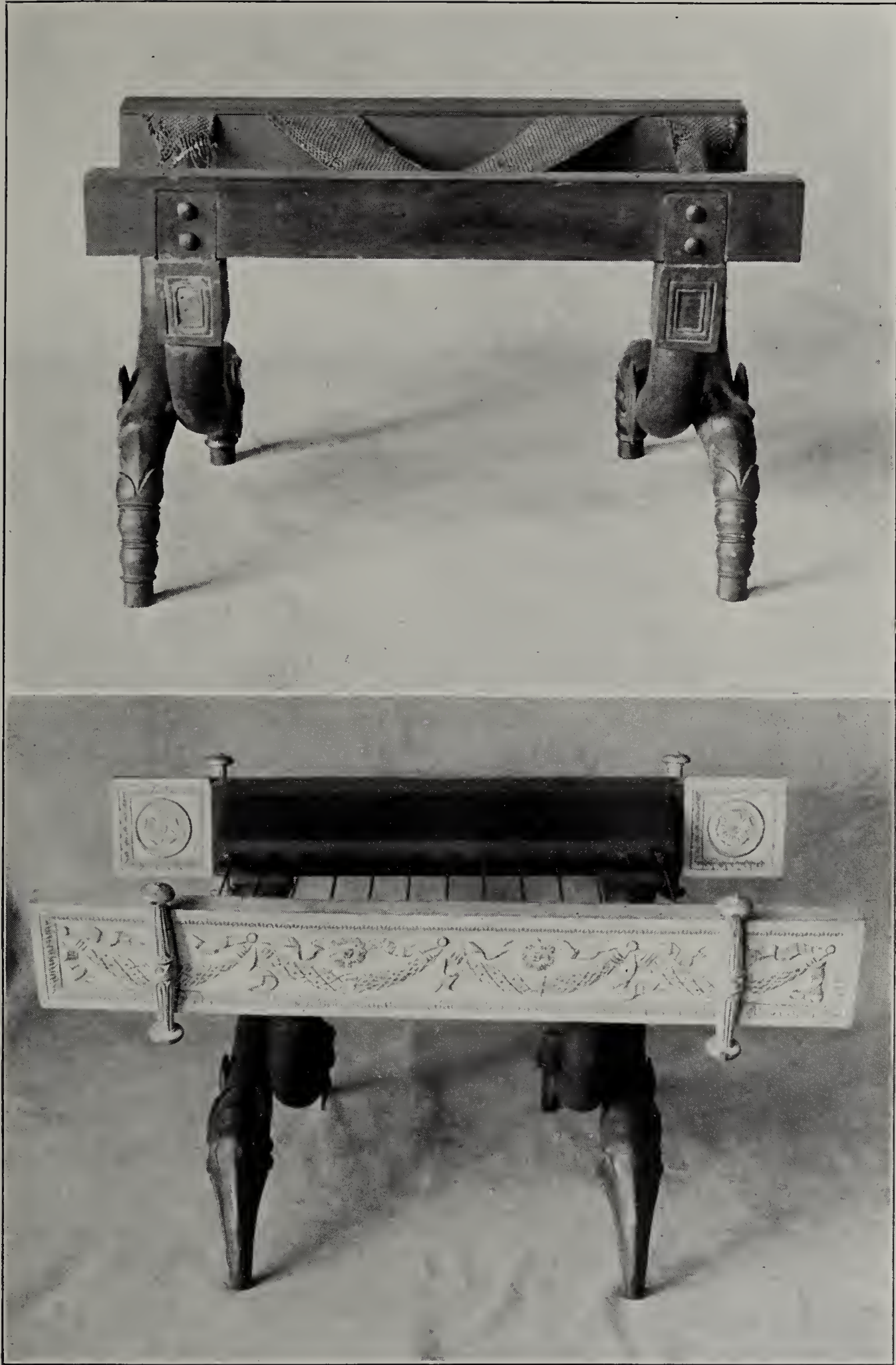


Fig. 30.
Fig. 31.

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Fig. 33.



Fig. 32.

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Fig. 34.



Fig. 37.

Fig. 36.

Fig. 38.

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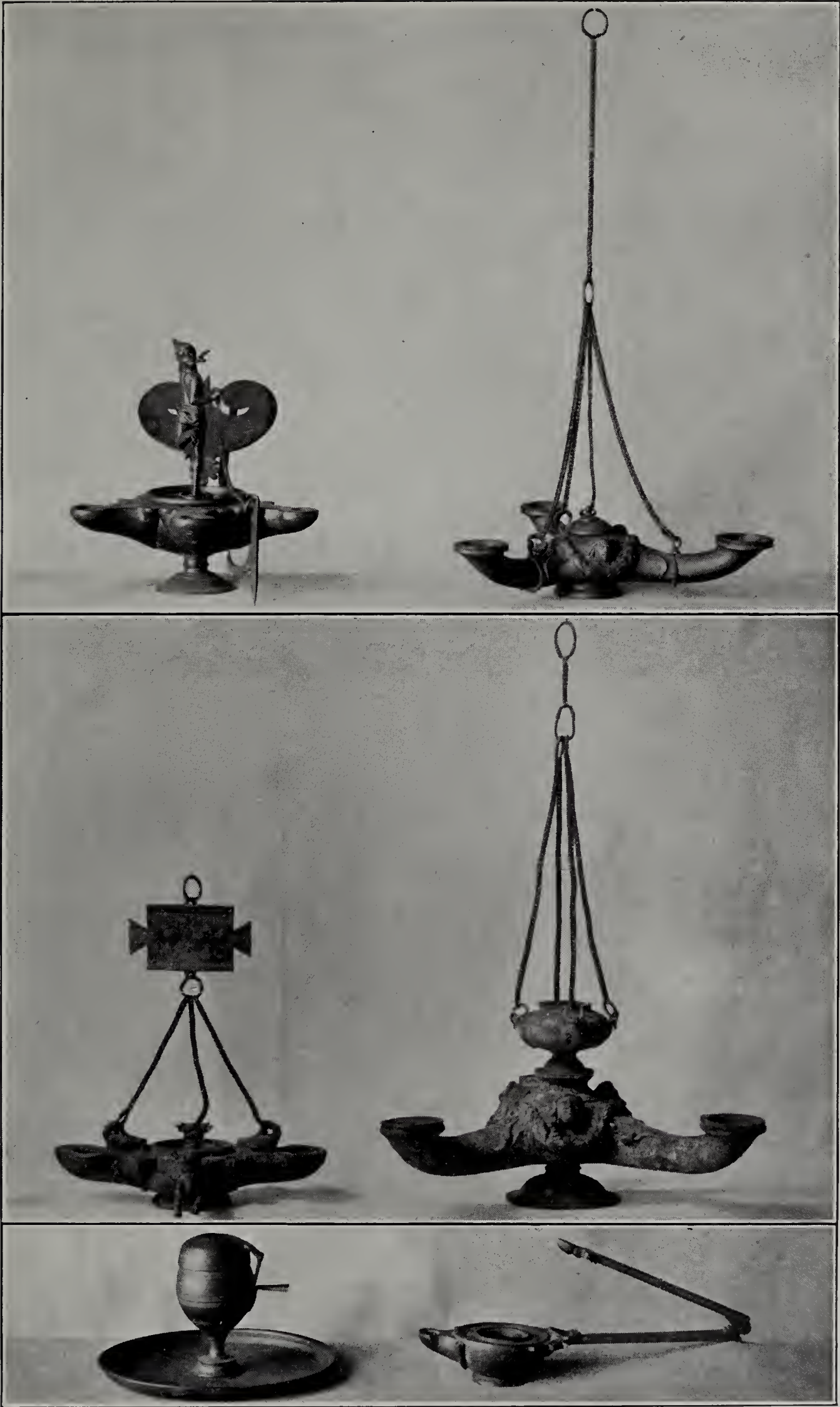


Fig. 35.
Fig. 40.
Fig. 43.

Fig. 39.
Fig. 41.
Fig. 42.

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Fig. 44.

Fig. 45.

Fig. 46.

Fig. 47.

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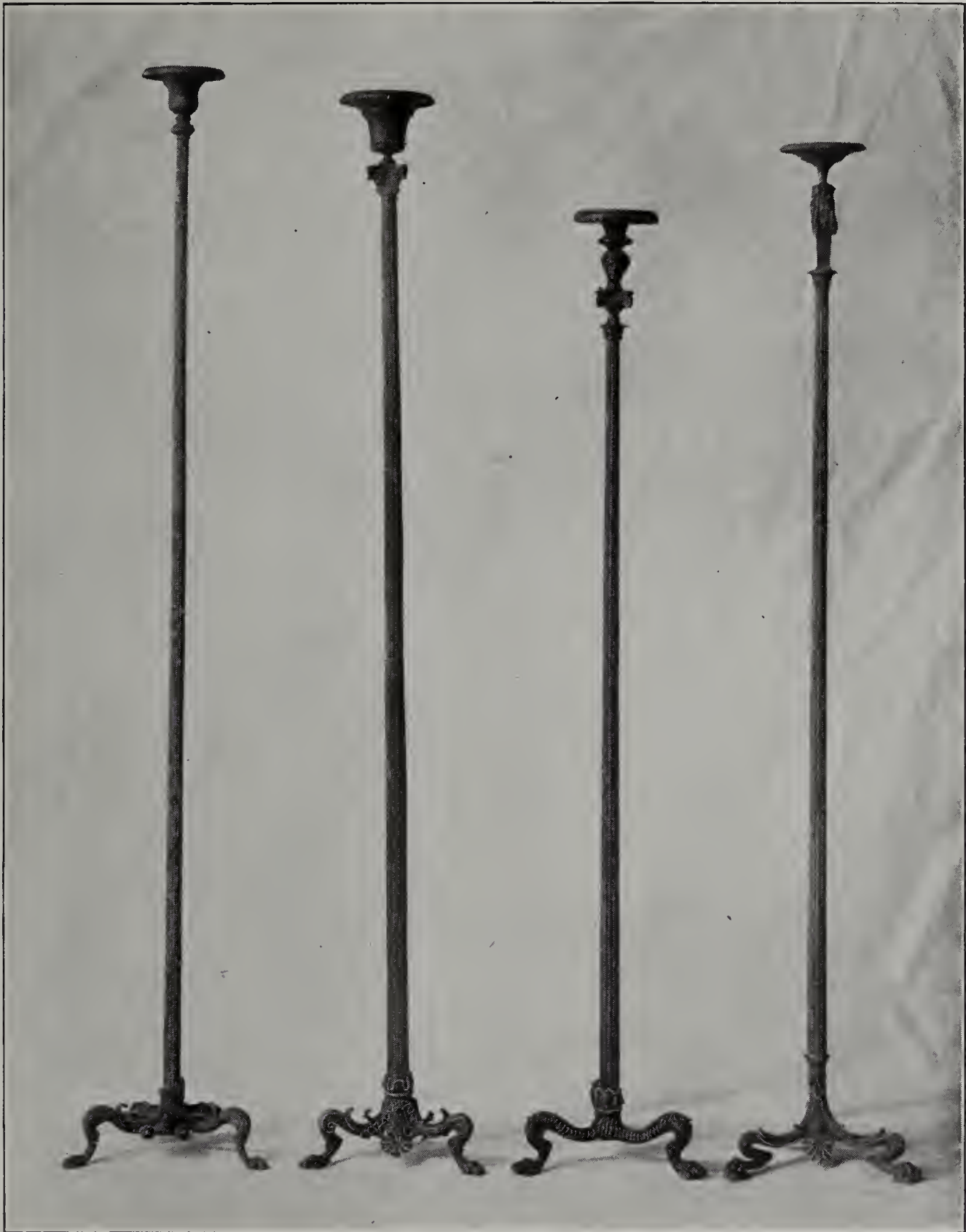


Fig. 48.

Fig. 49.

Fig. 50.

Fig. 51.

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Fig. 52.

Fig. 53.

Fig. 54.

Fig. 55.

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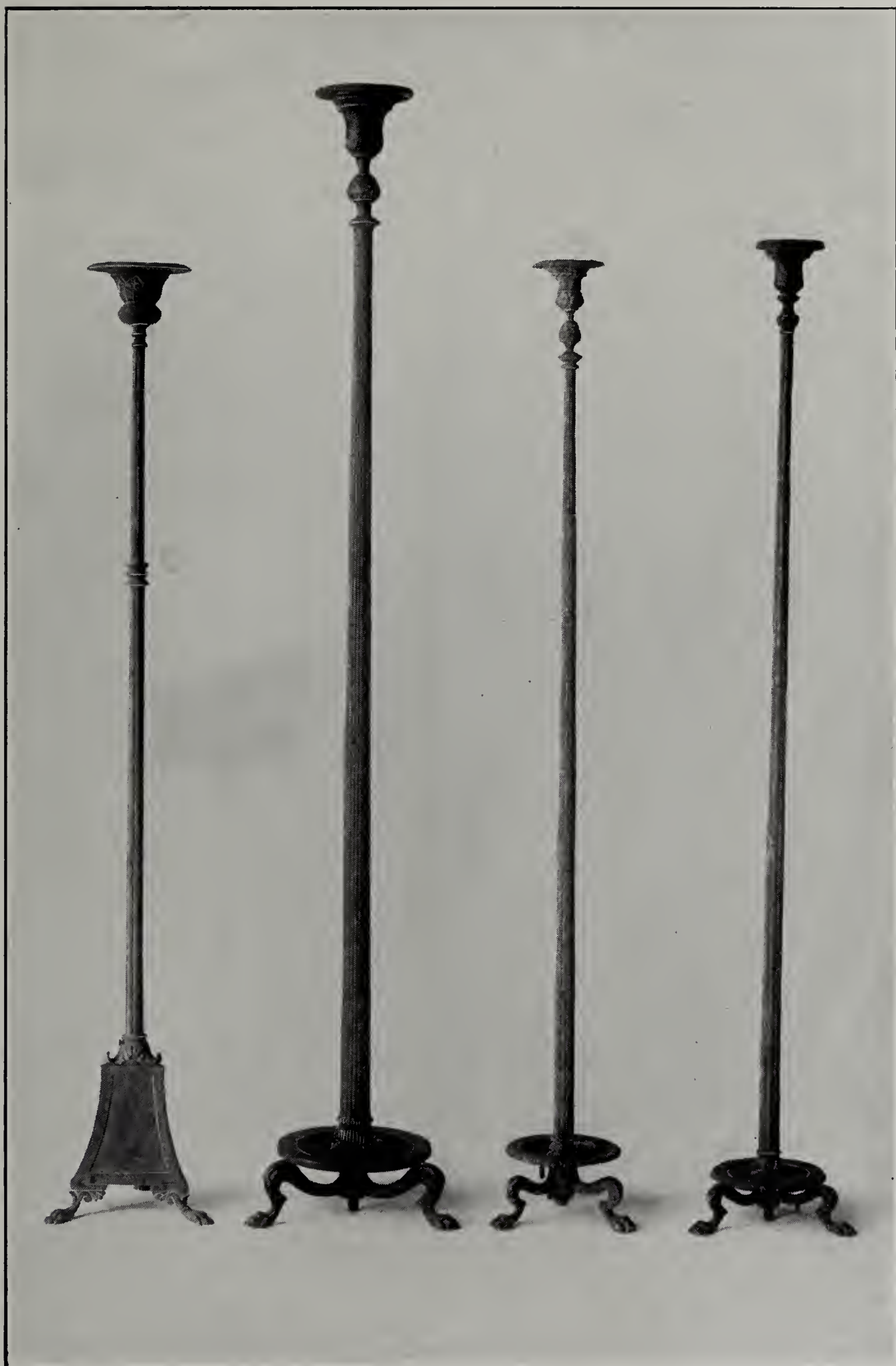


Fig. 56.

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Fig. 60.

Fig. 61.

Fig. 62.

Fig. 63.

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Fig. 64.

Fig. 65.

Fig. 66.

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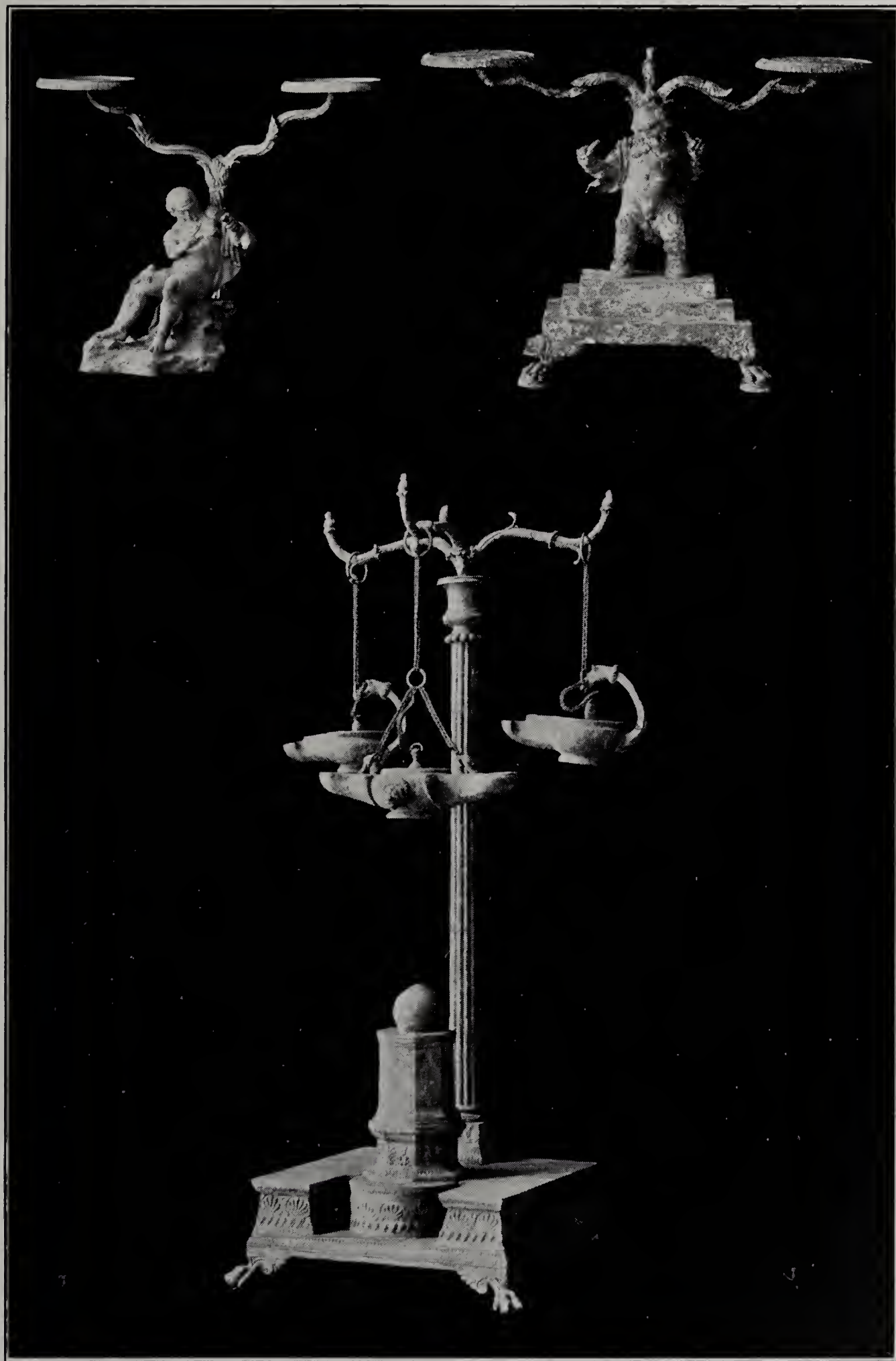


Fig. 67.

Fig. 69.

Fig. 68.

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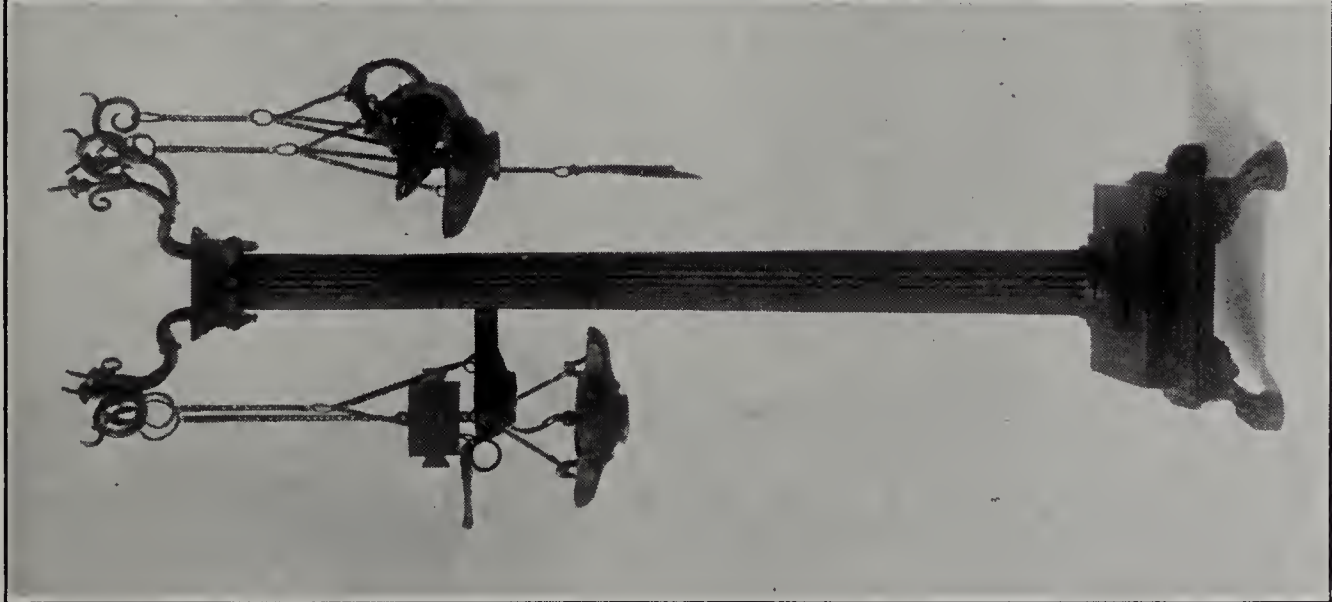


Fig. 70.

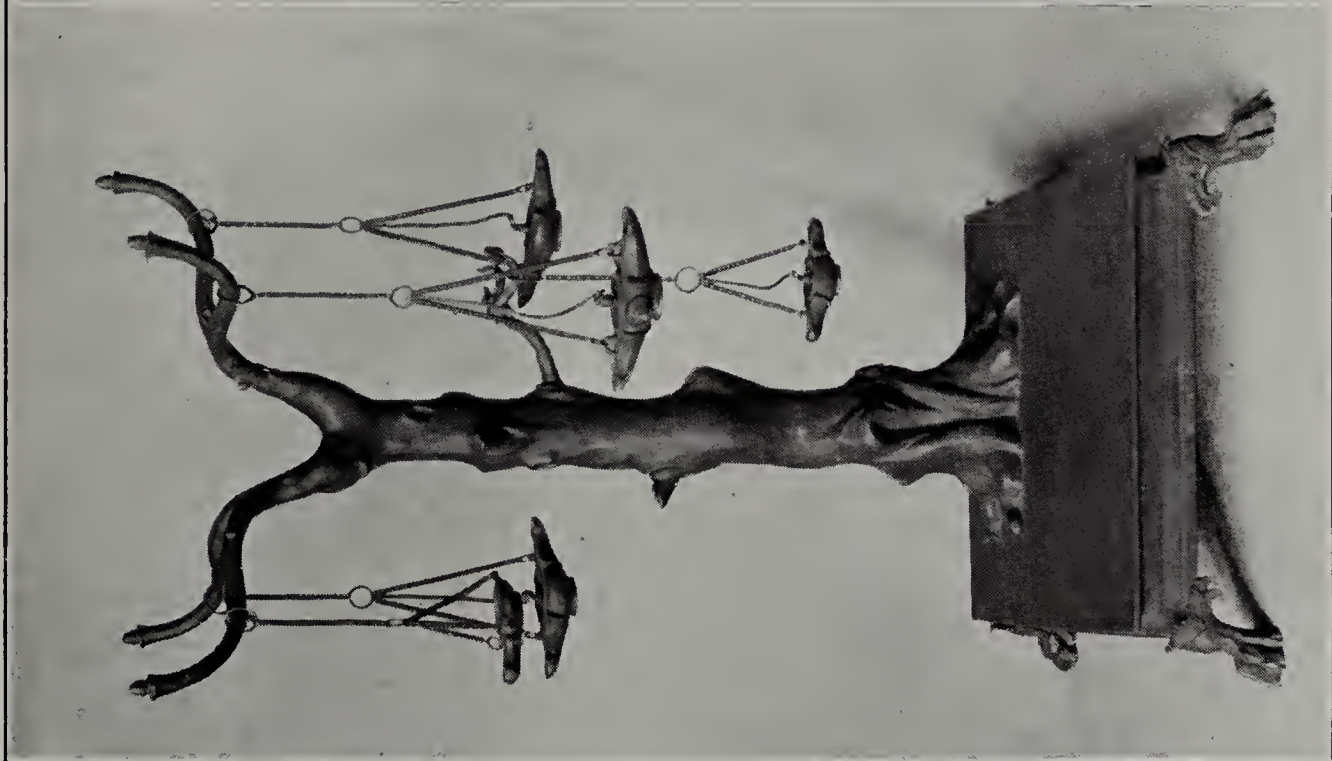


Fig. 71.

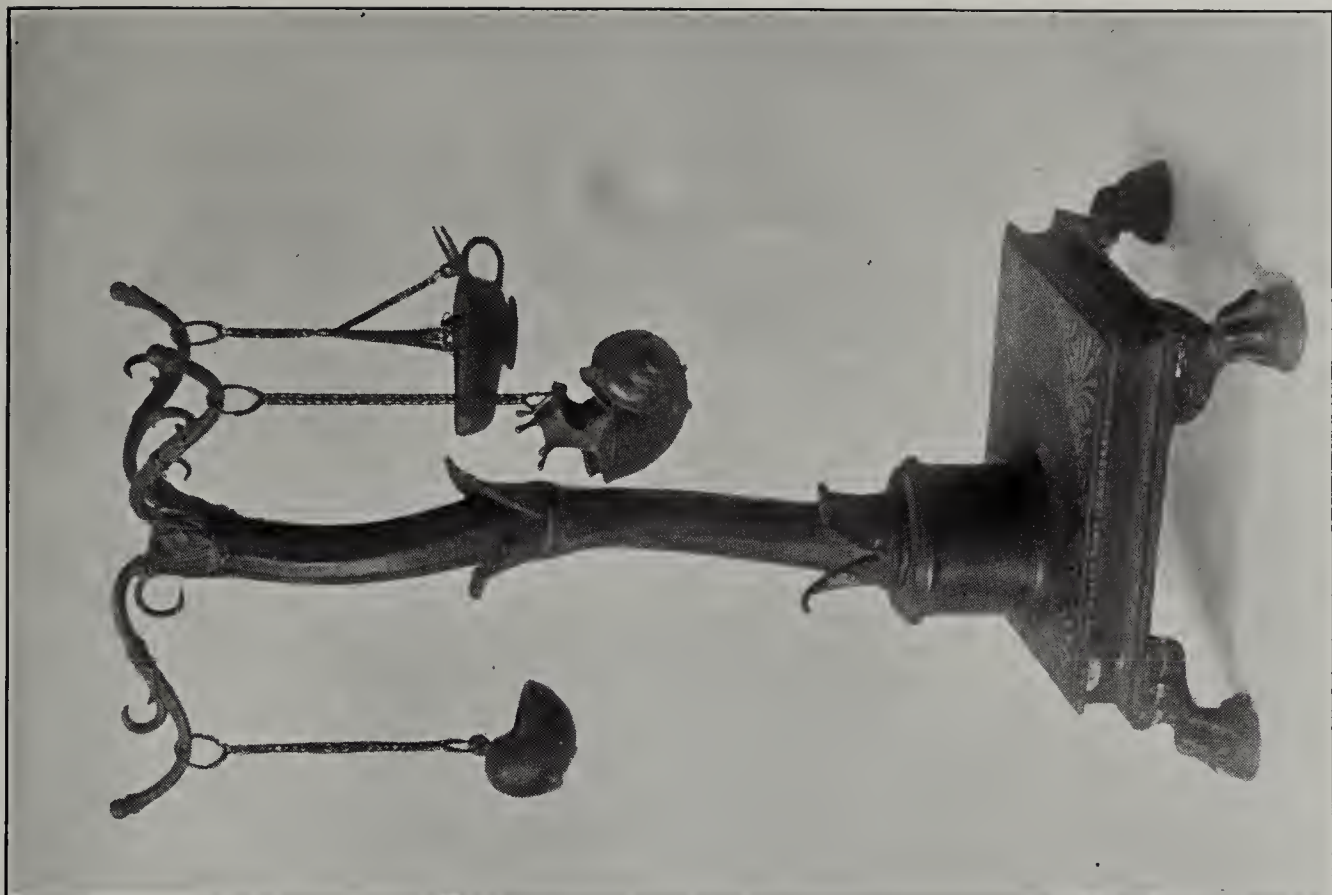


Fig. 73.

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Fig. 74.

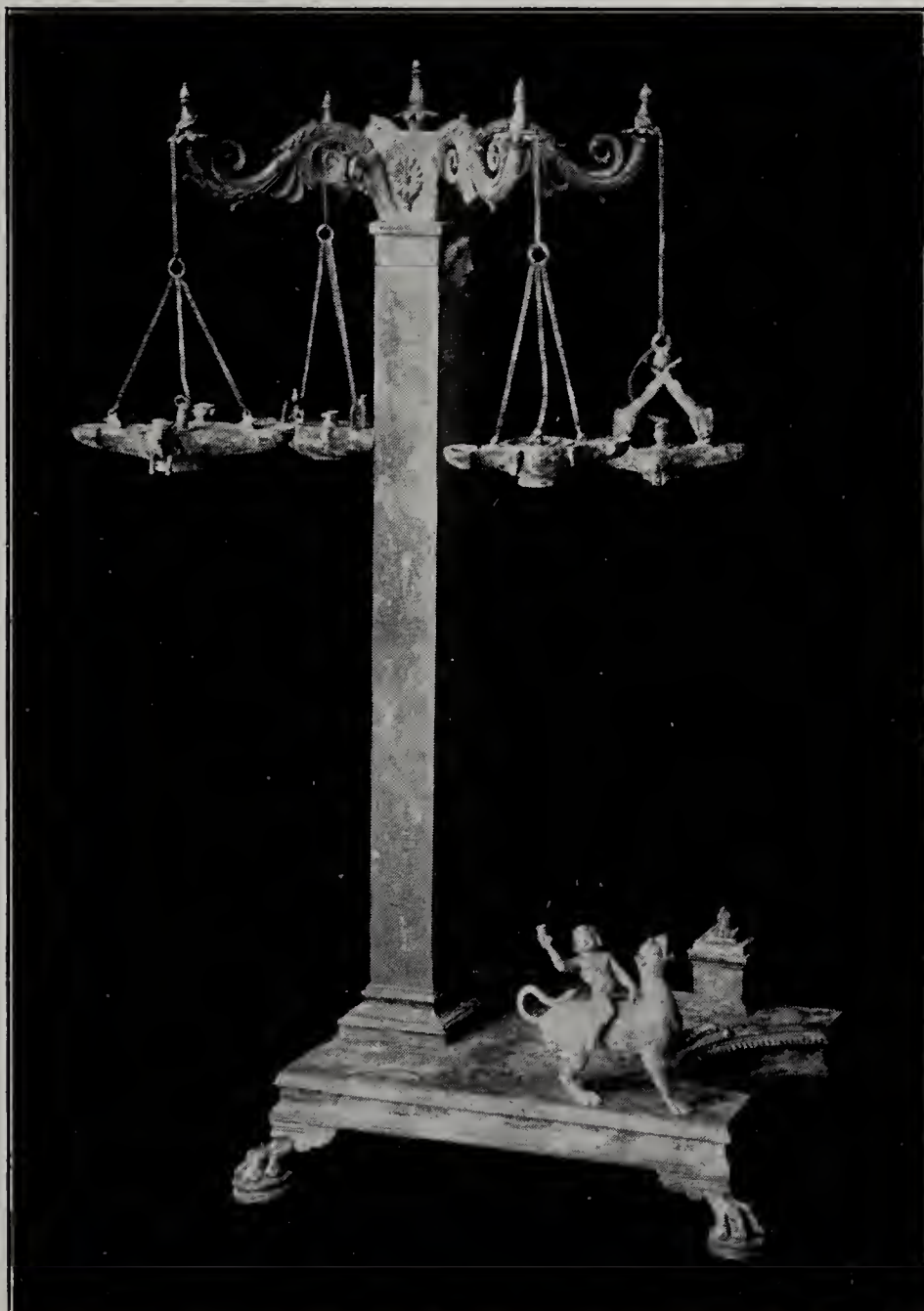


Fig. 72.

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Fig. 80.

Fig. 76.

Fig. 81.

Fig. 77.

Fig. 82.

Fig. 78.

Fig. 83.

Fig. 79.

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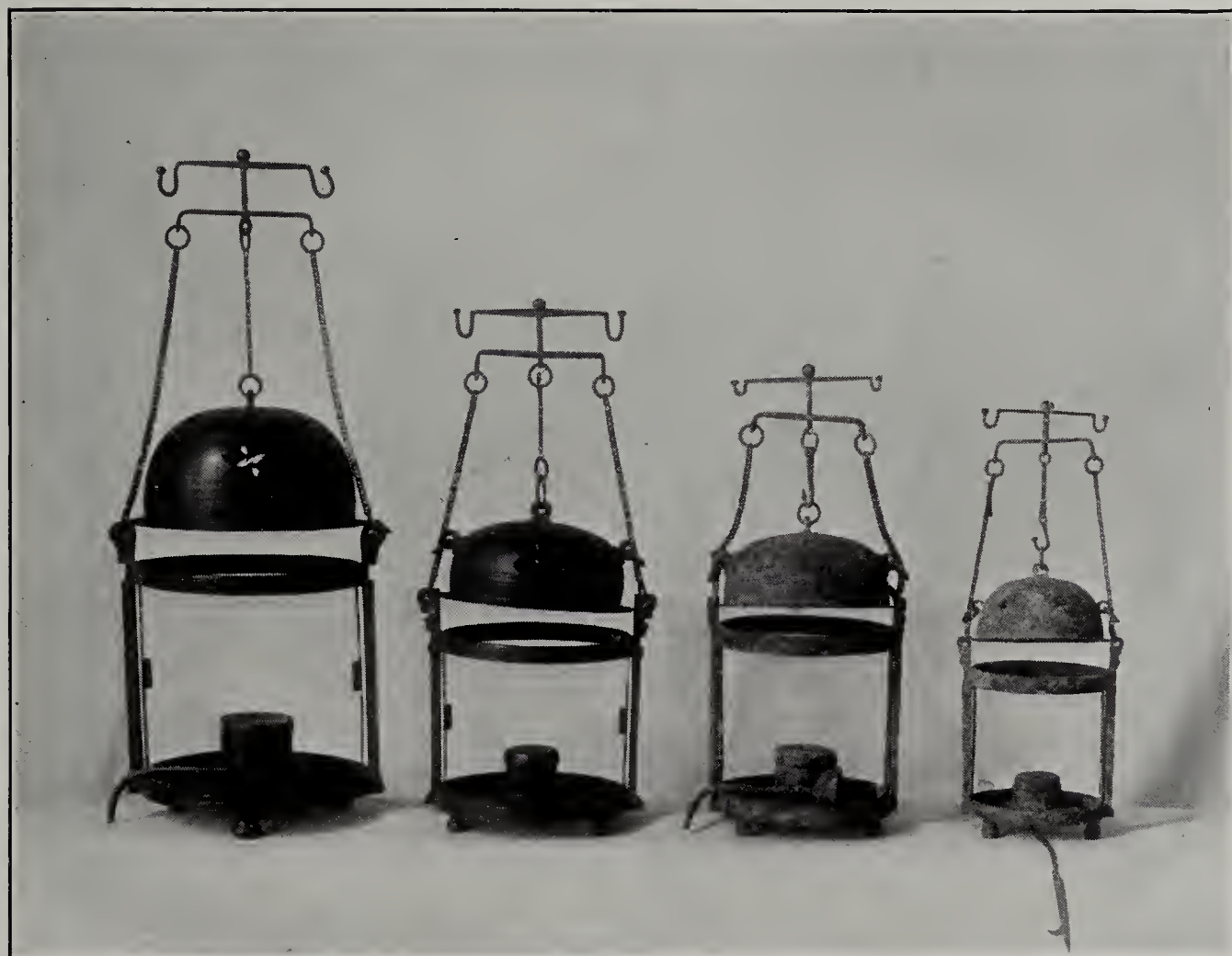


Fig. 84.

Fig. 85.

Fig. 86.

Fig. 87.

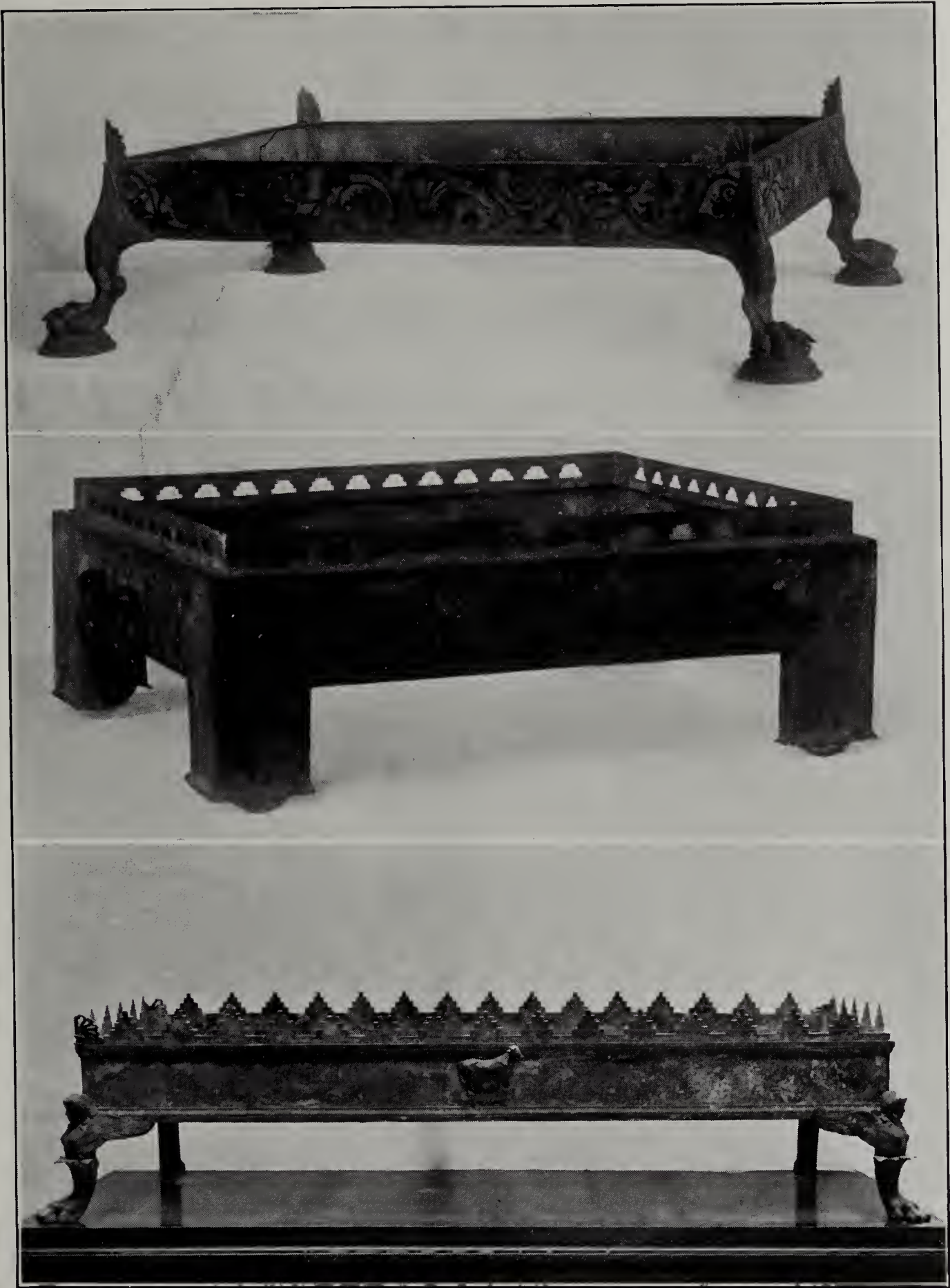


Fig. 90.
Fig. 89.
Fig. 88.

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Fig. 92.

Fig. 91.

Fig. 93.

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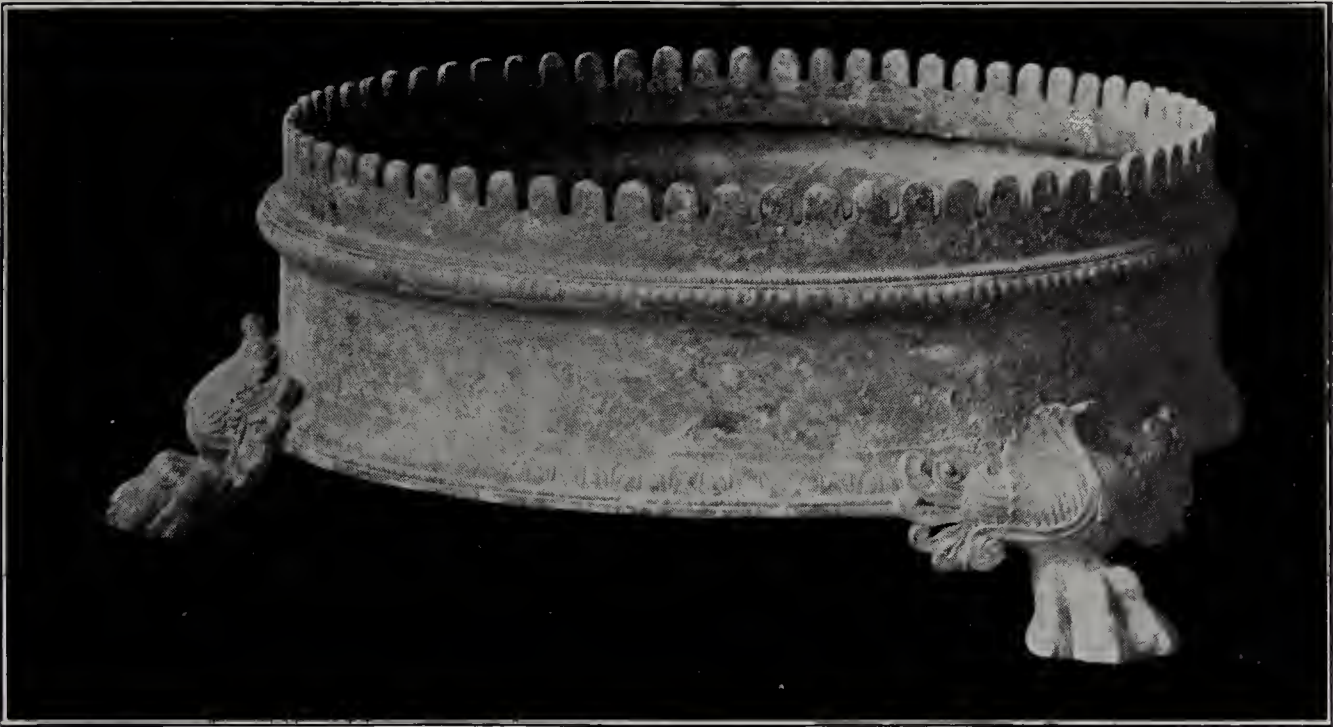


Fig. 94.



Fig. 94A.



Fig. 95.

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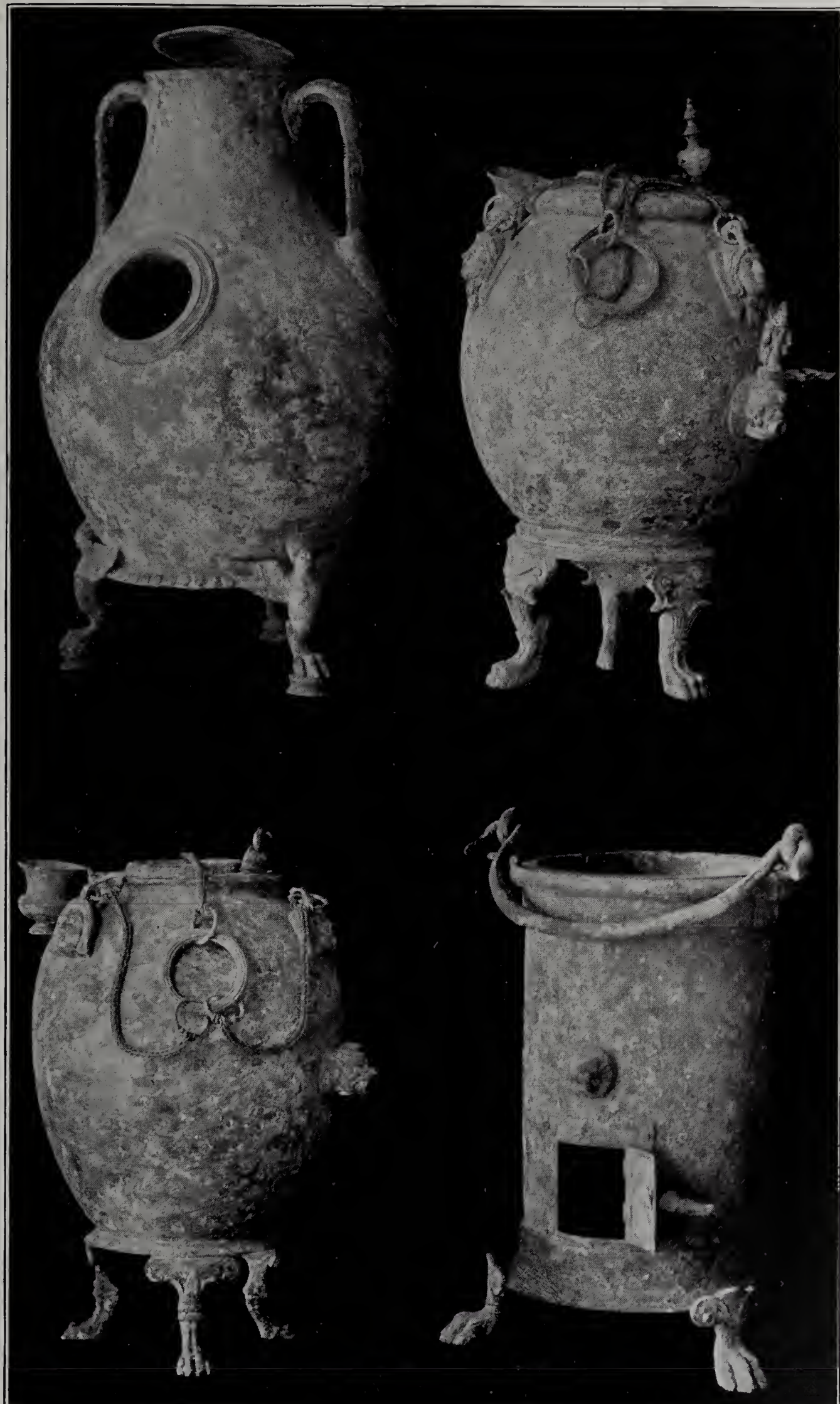


Fig. 96.
Fig. 98.

Fig. 97.
Fig. 99.

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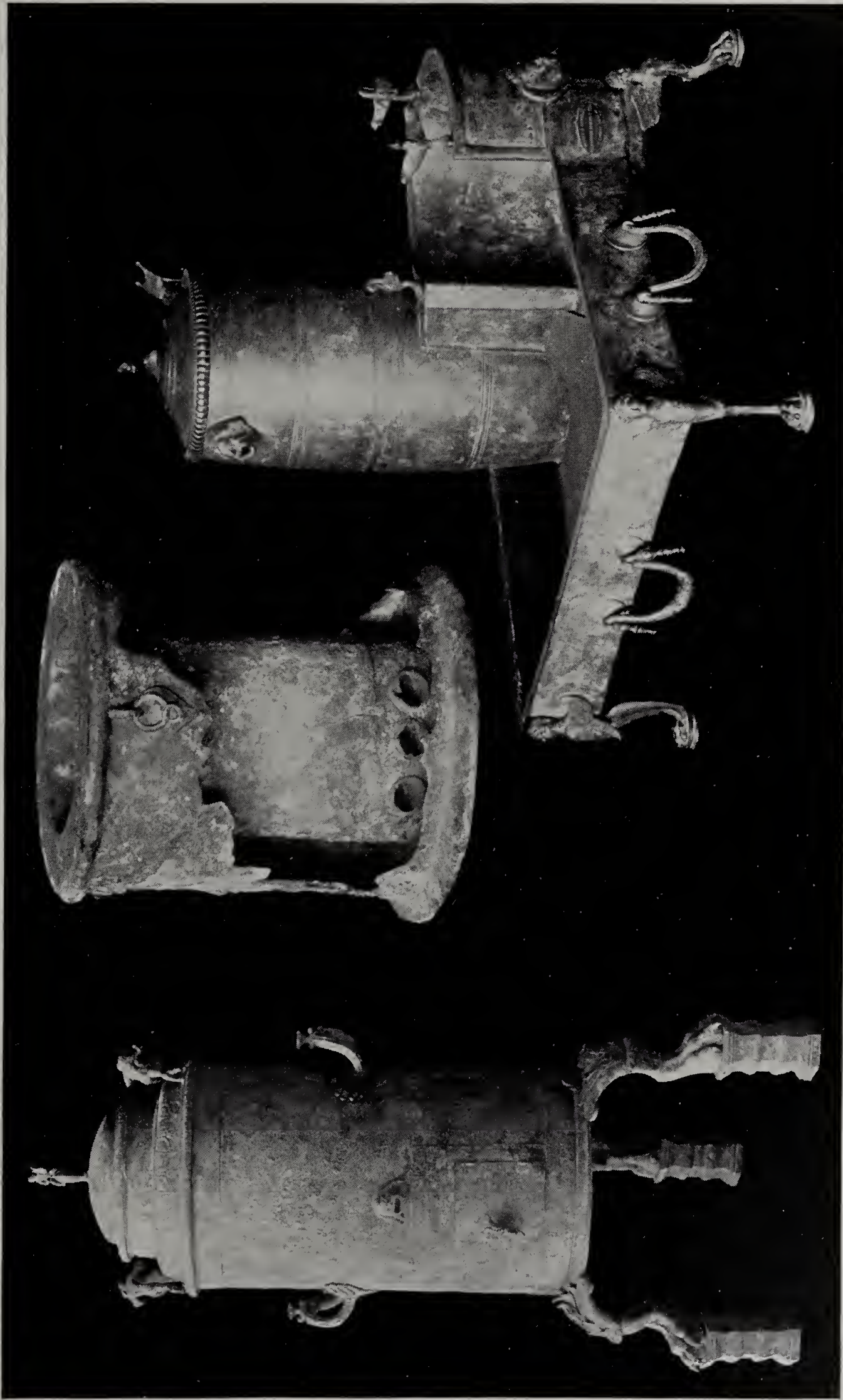


Fig. 100.

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Fig. 103.

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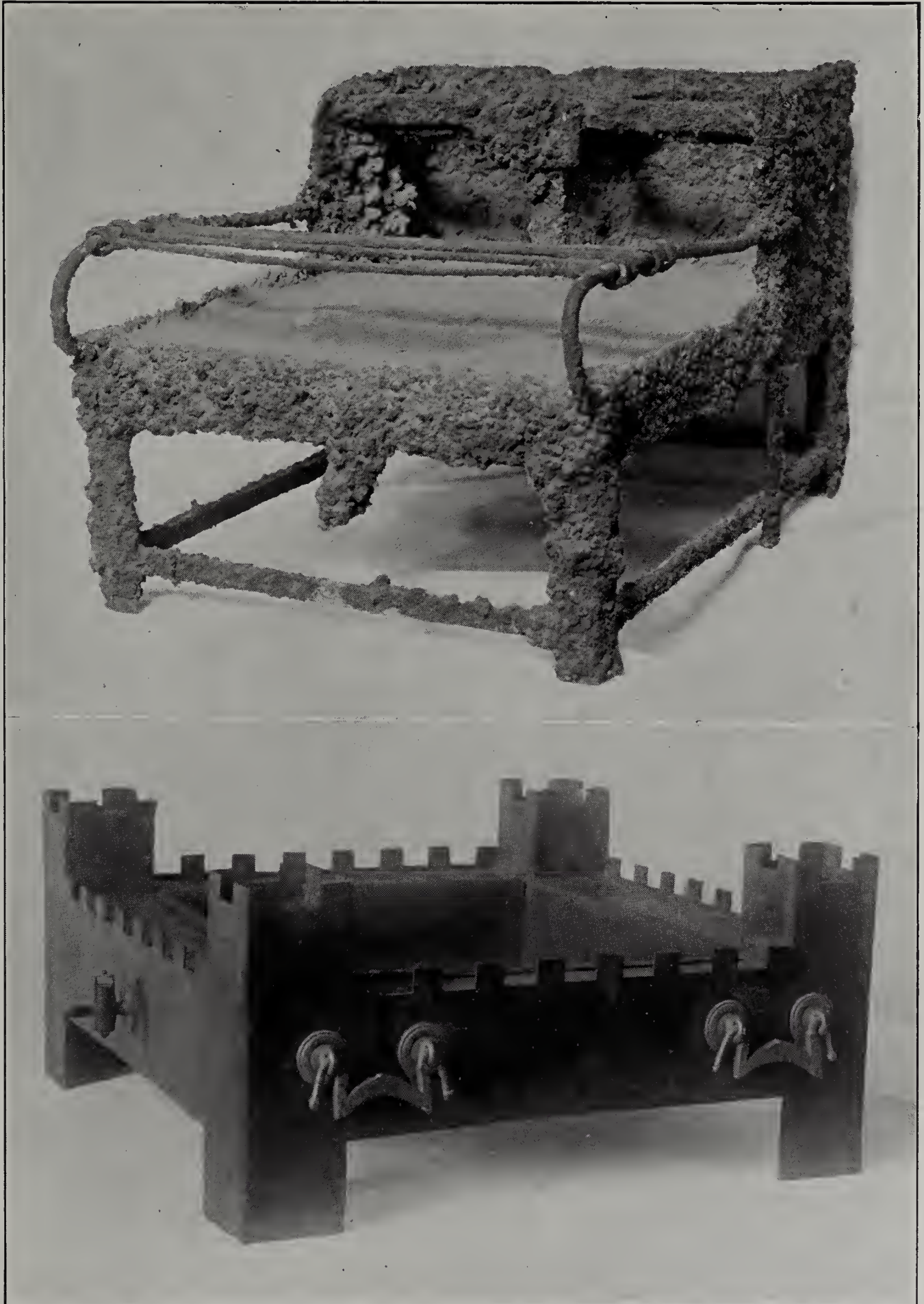


Fig. 105.

Fig. 104.

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Fig. 106.



Fig. 107.



Fig. 108.

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Fig. 119.
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Fig. 126.

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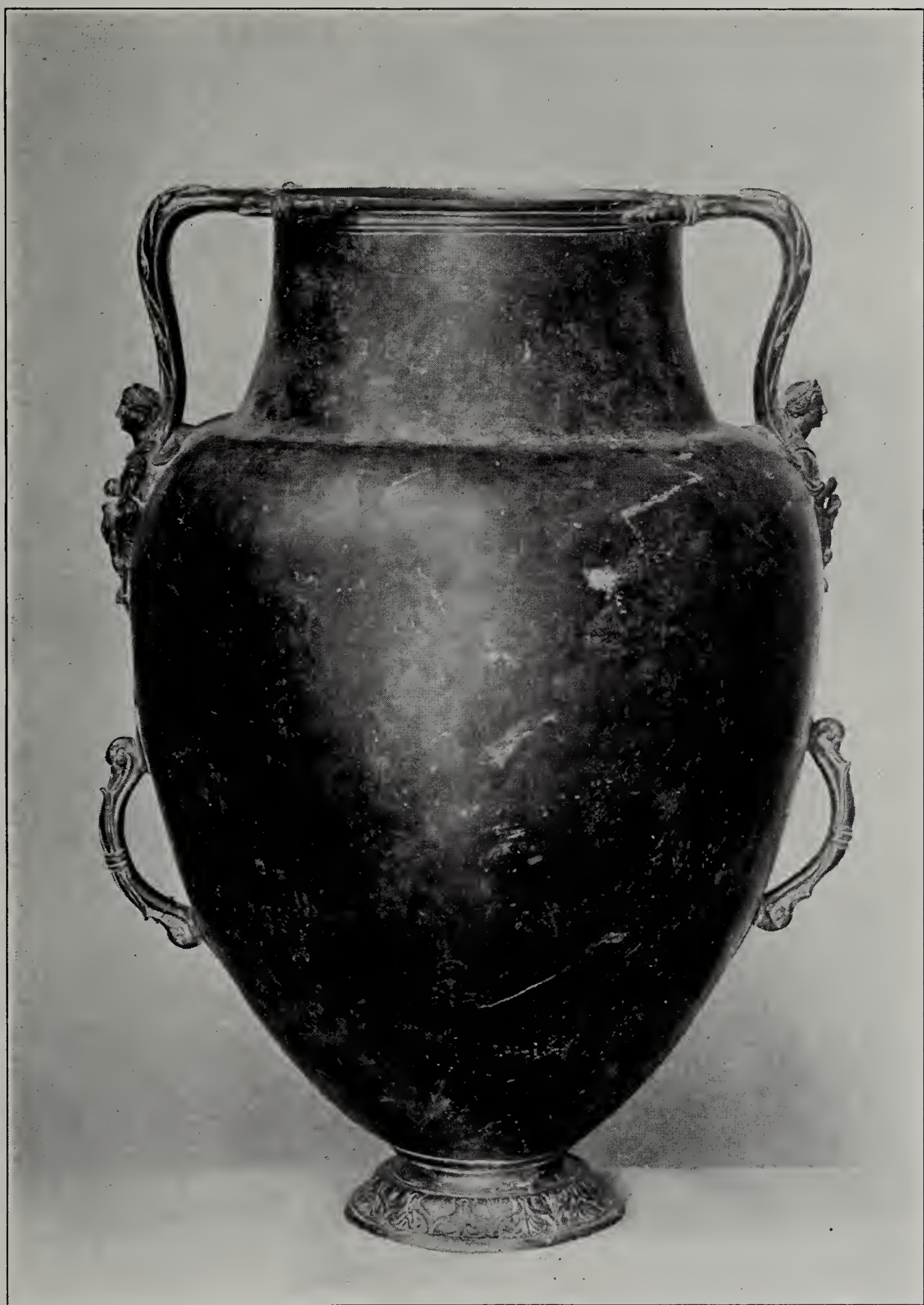


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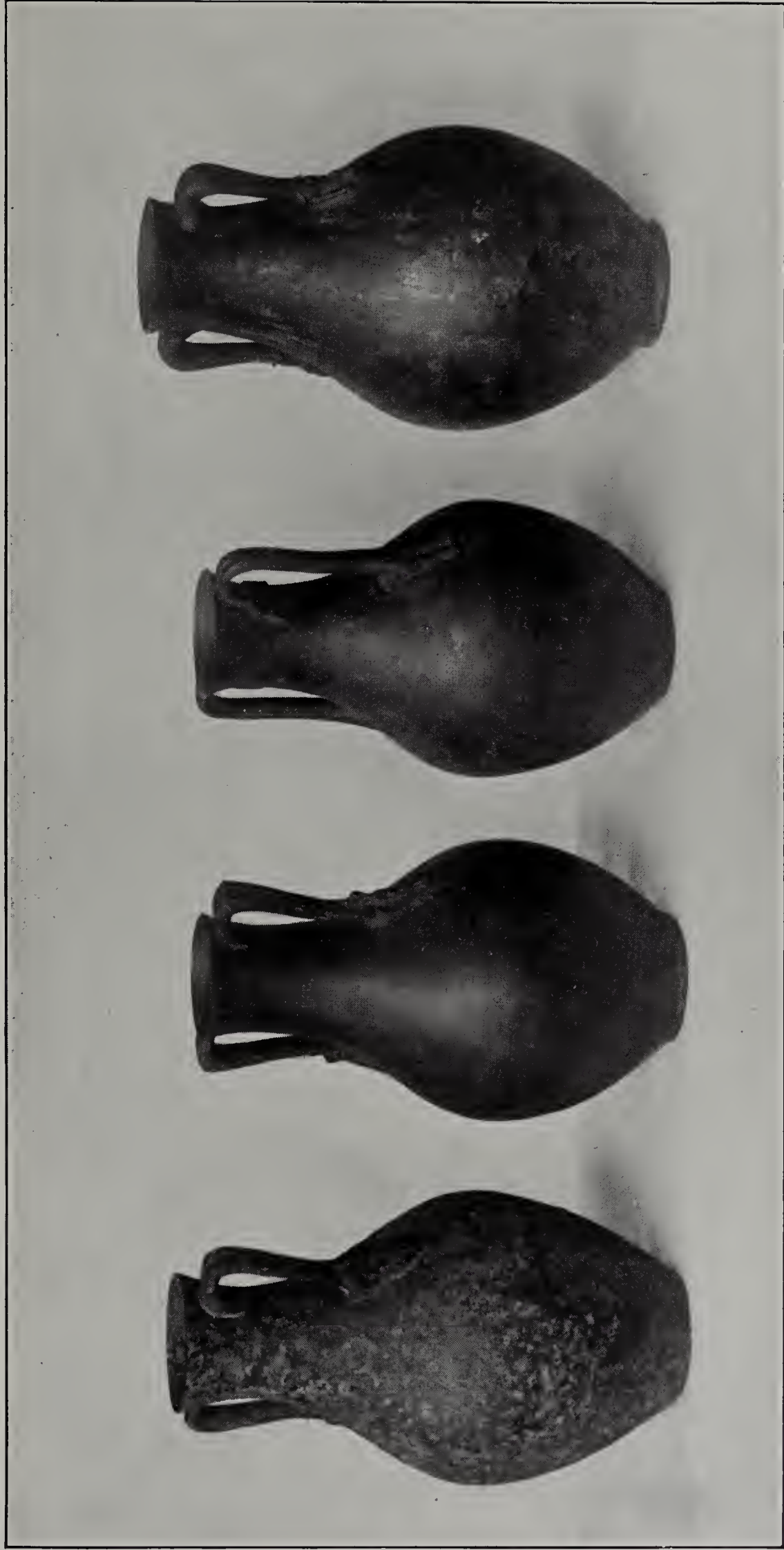


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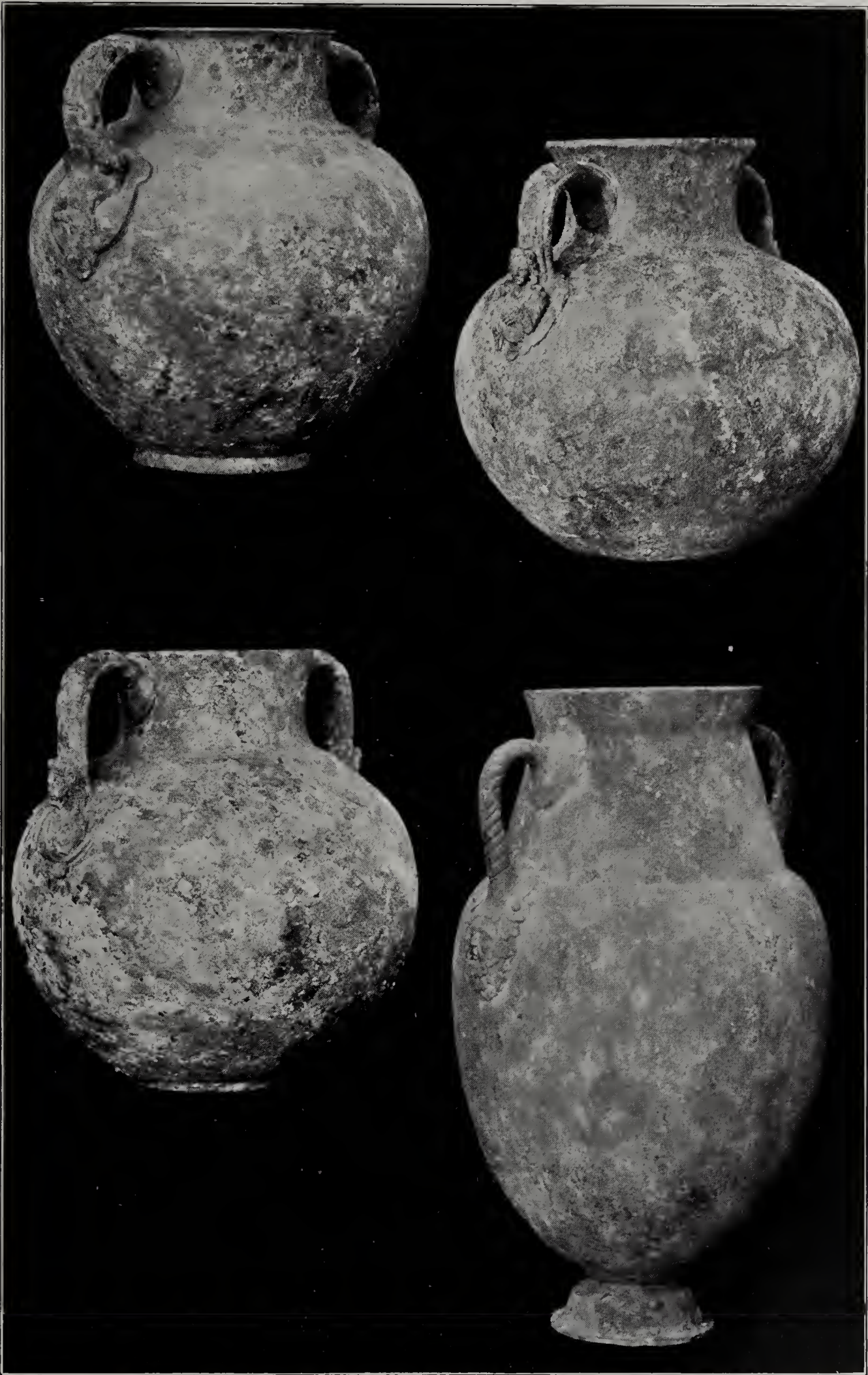


Fig. 138.
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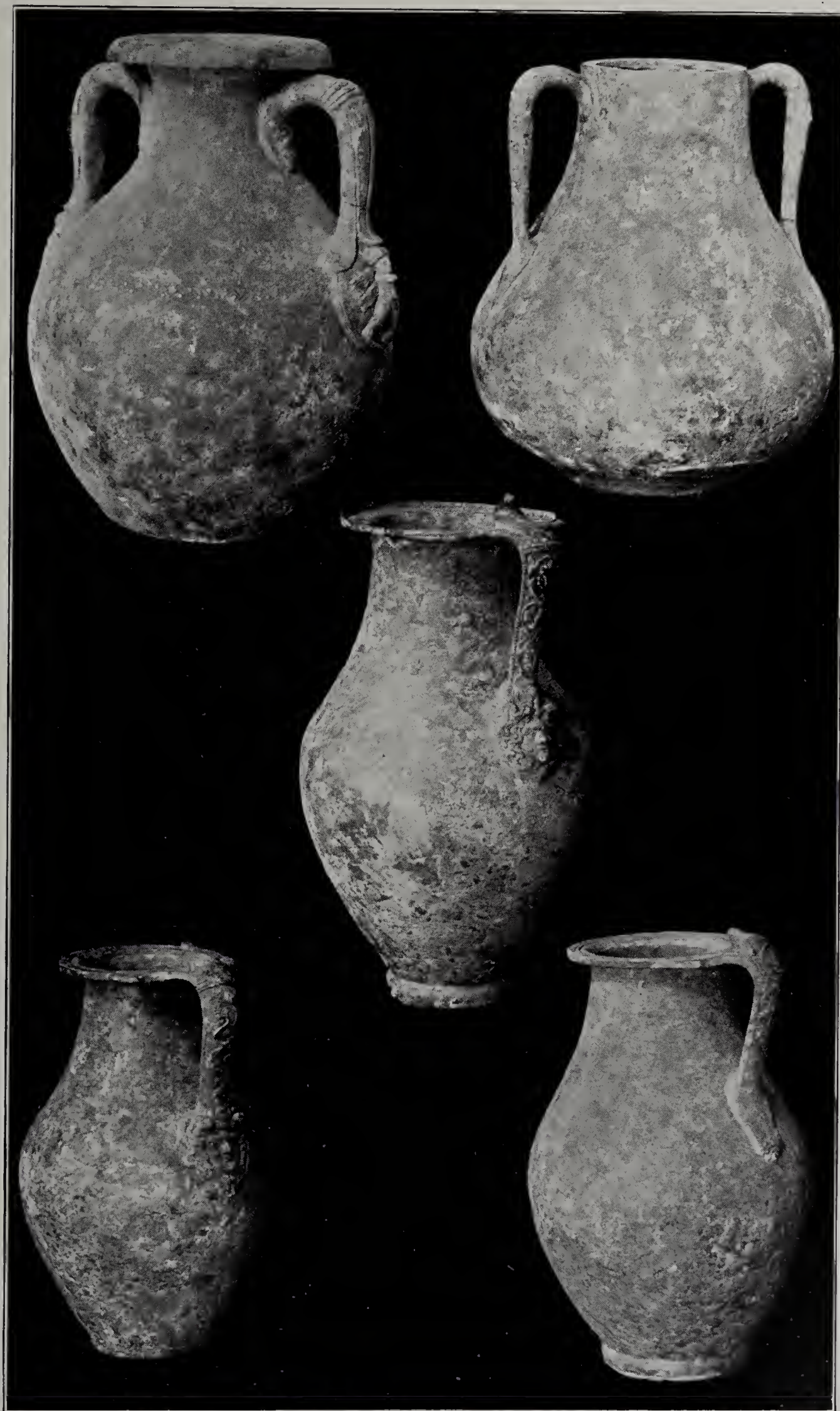


Fig. 142.
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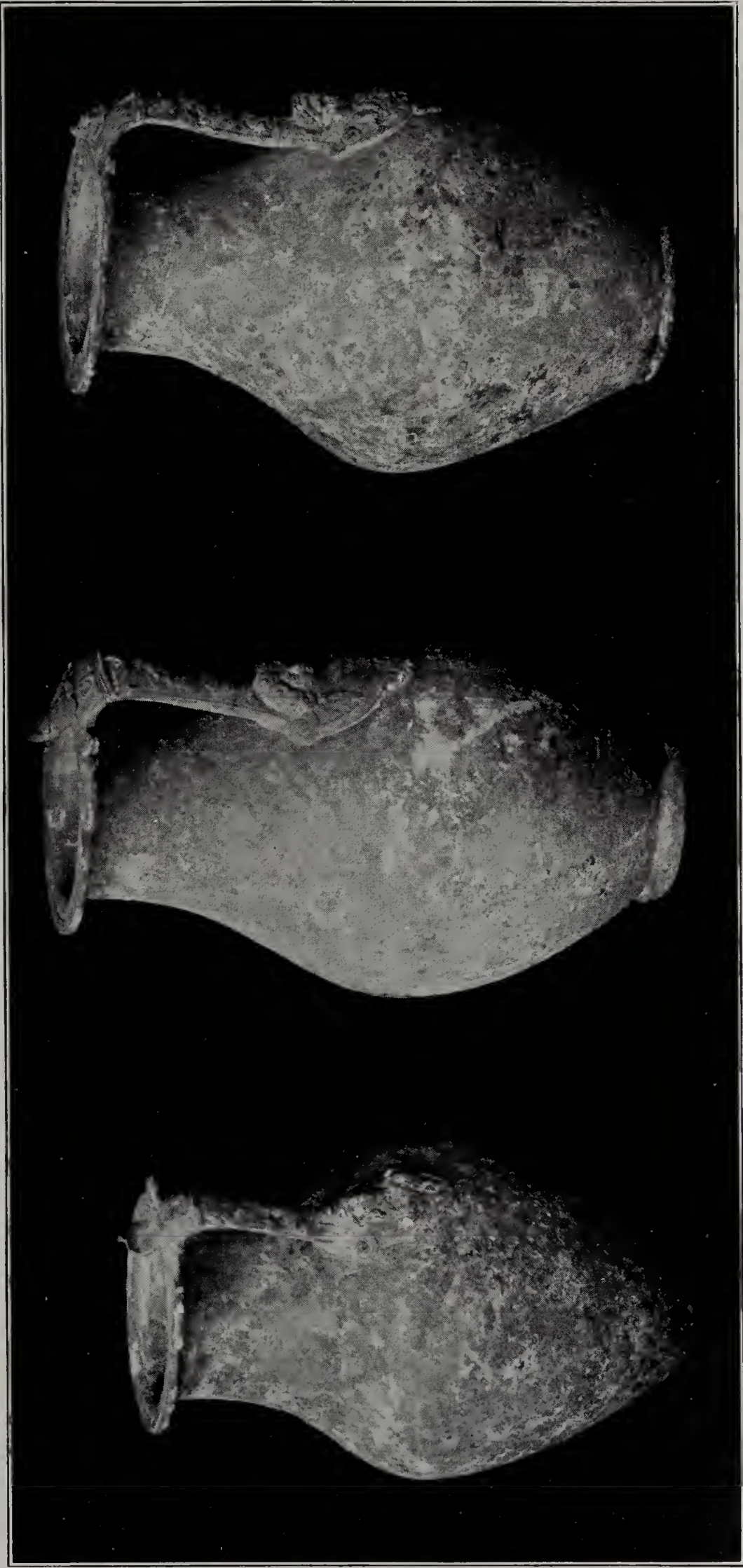


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Fig. 150.

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Fig. 153.

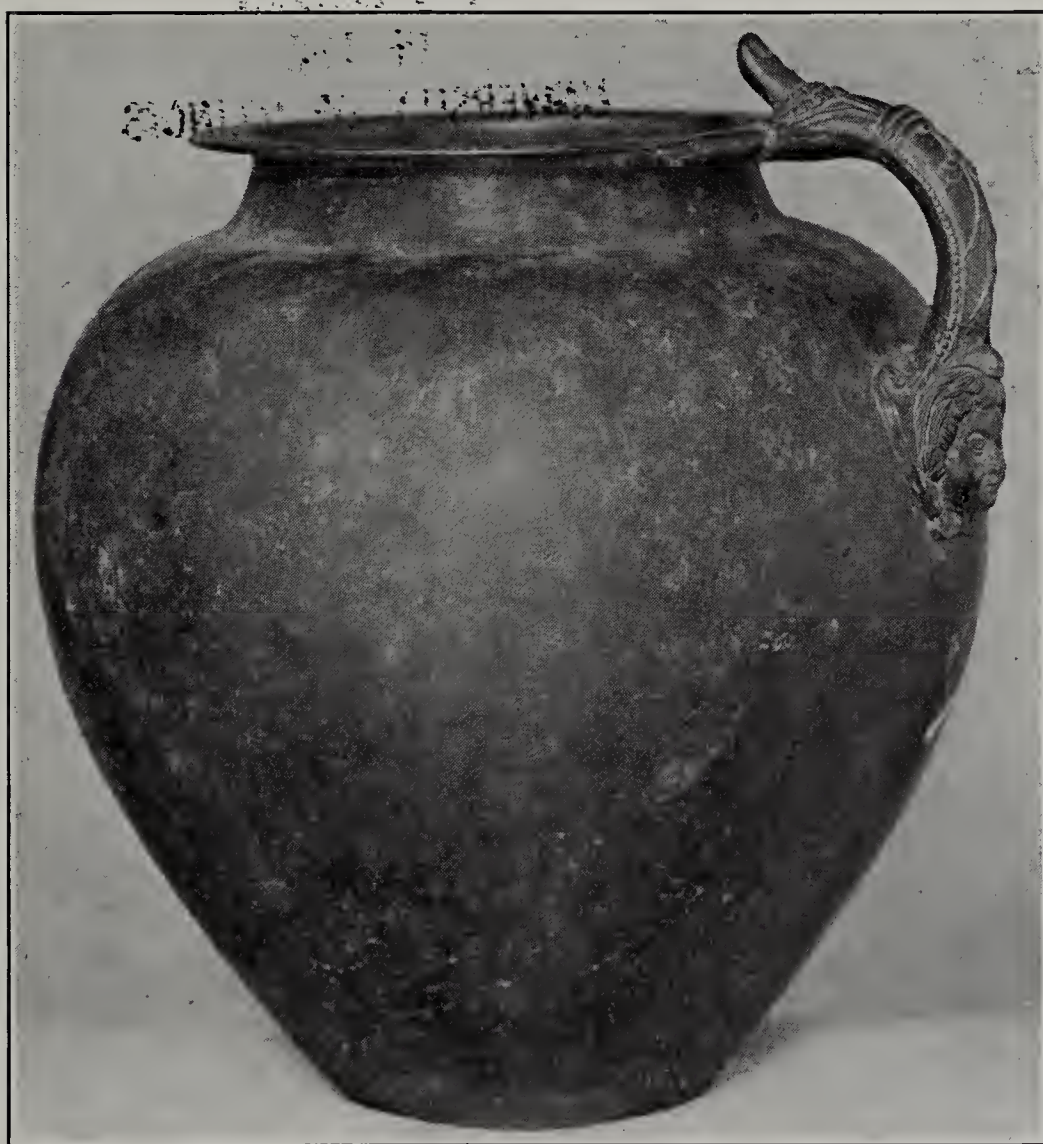


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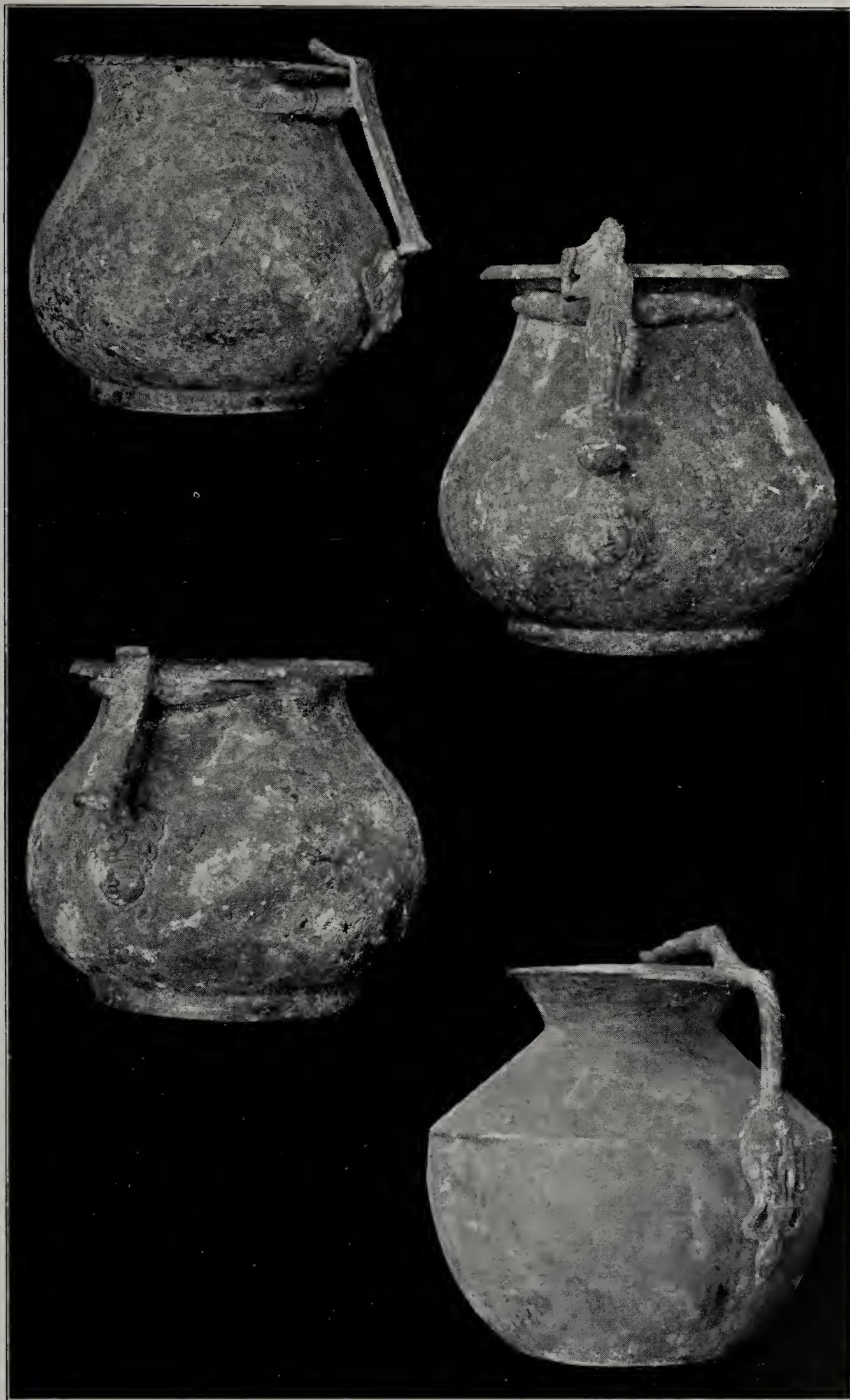


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Fig. 157.

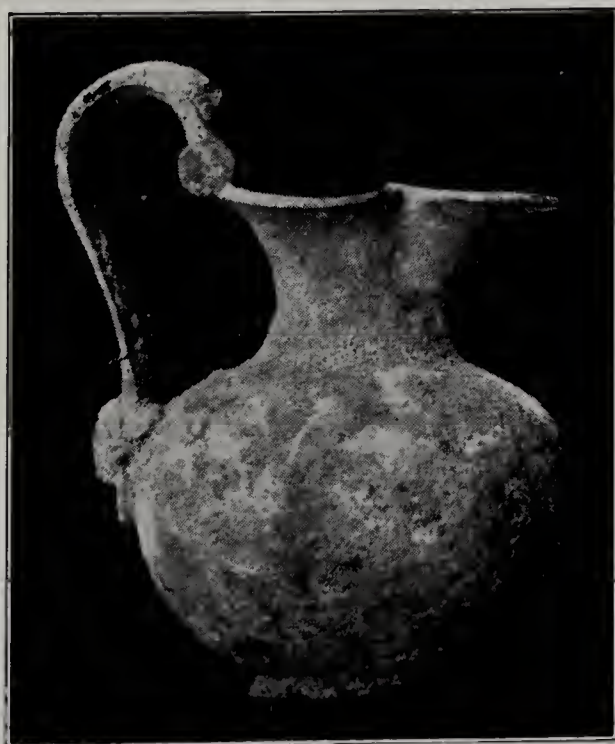


Fig. 160.

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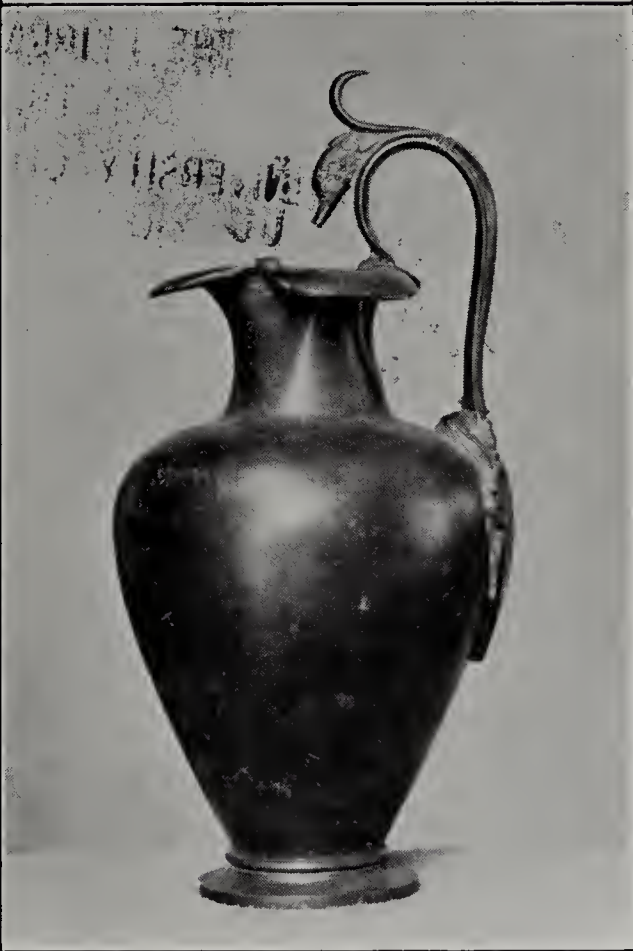
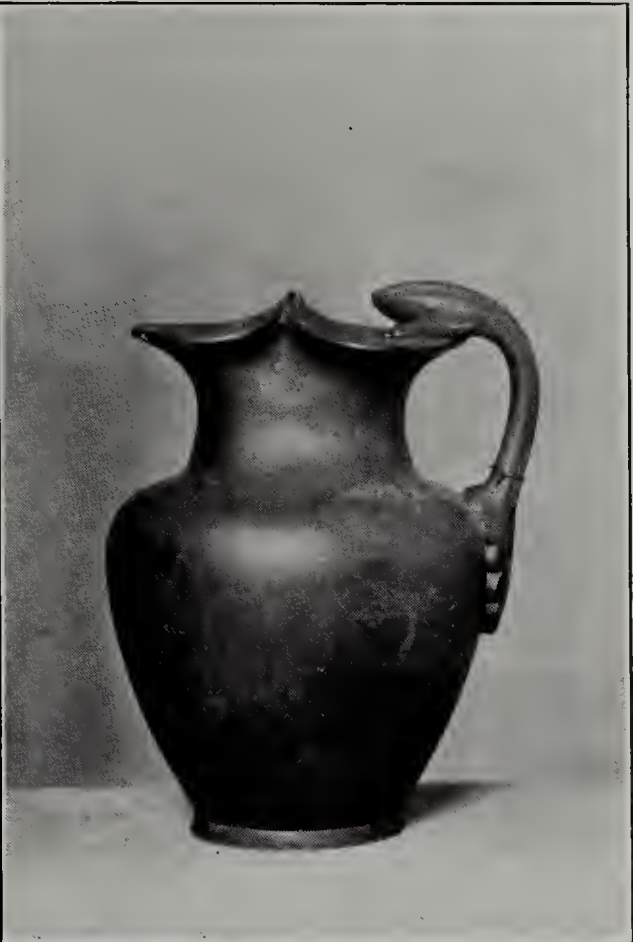


Fig. 159.
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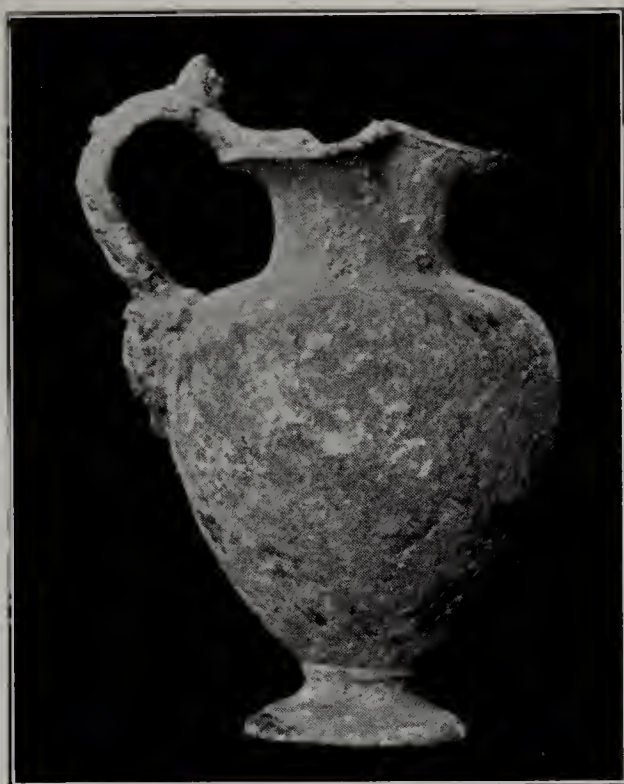


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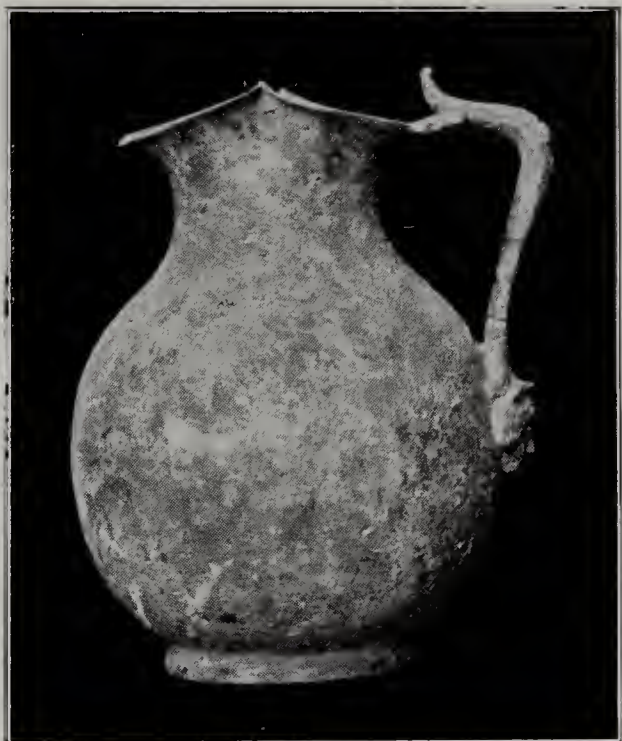


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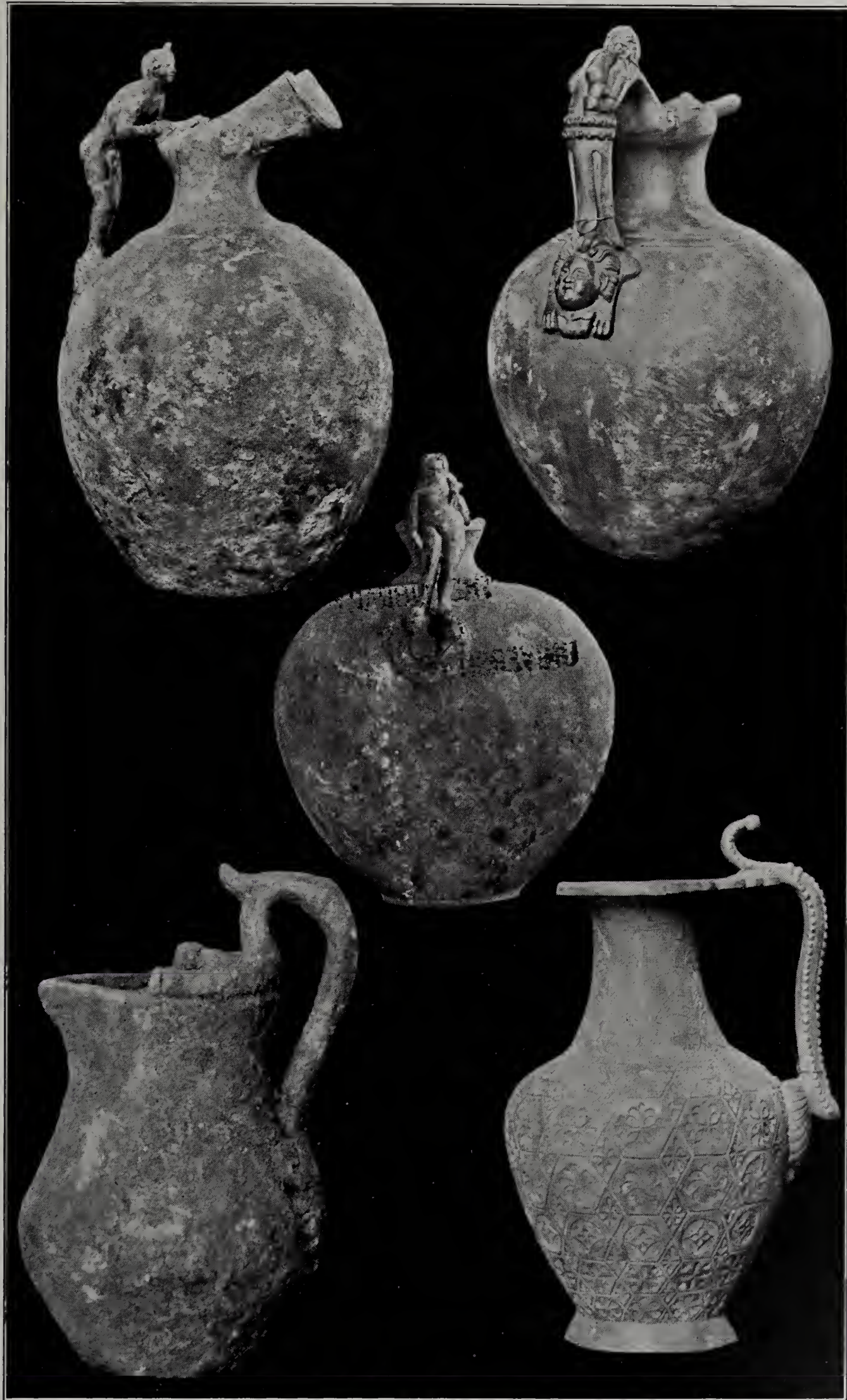


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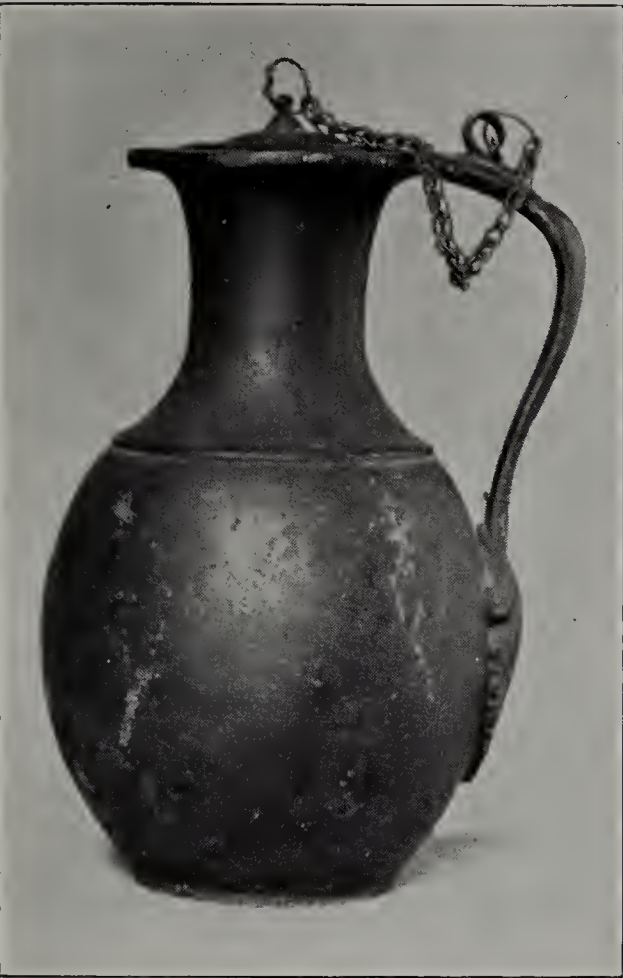


Fig. 178

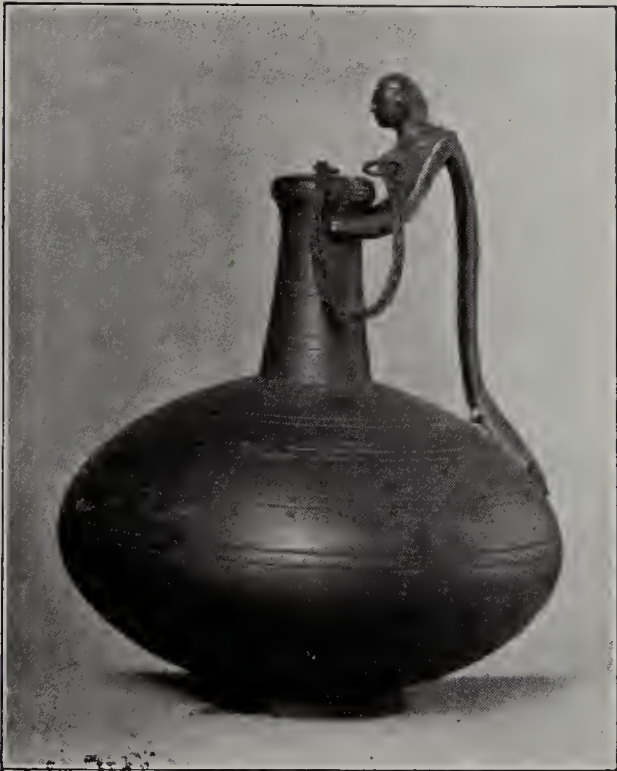


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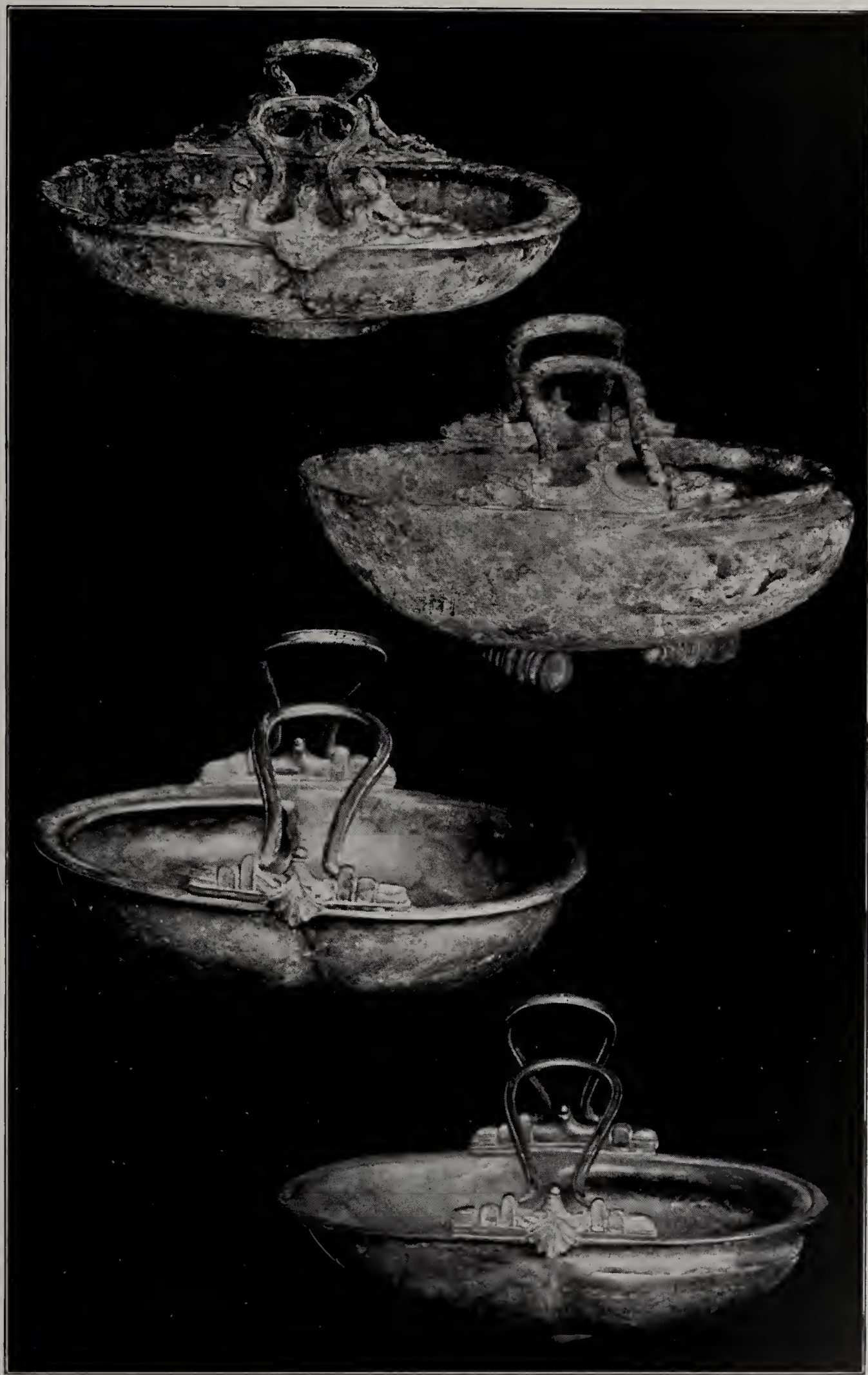


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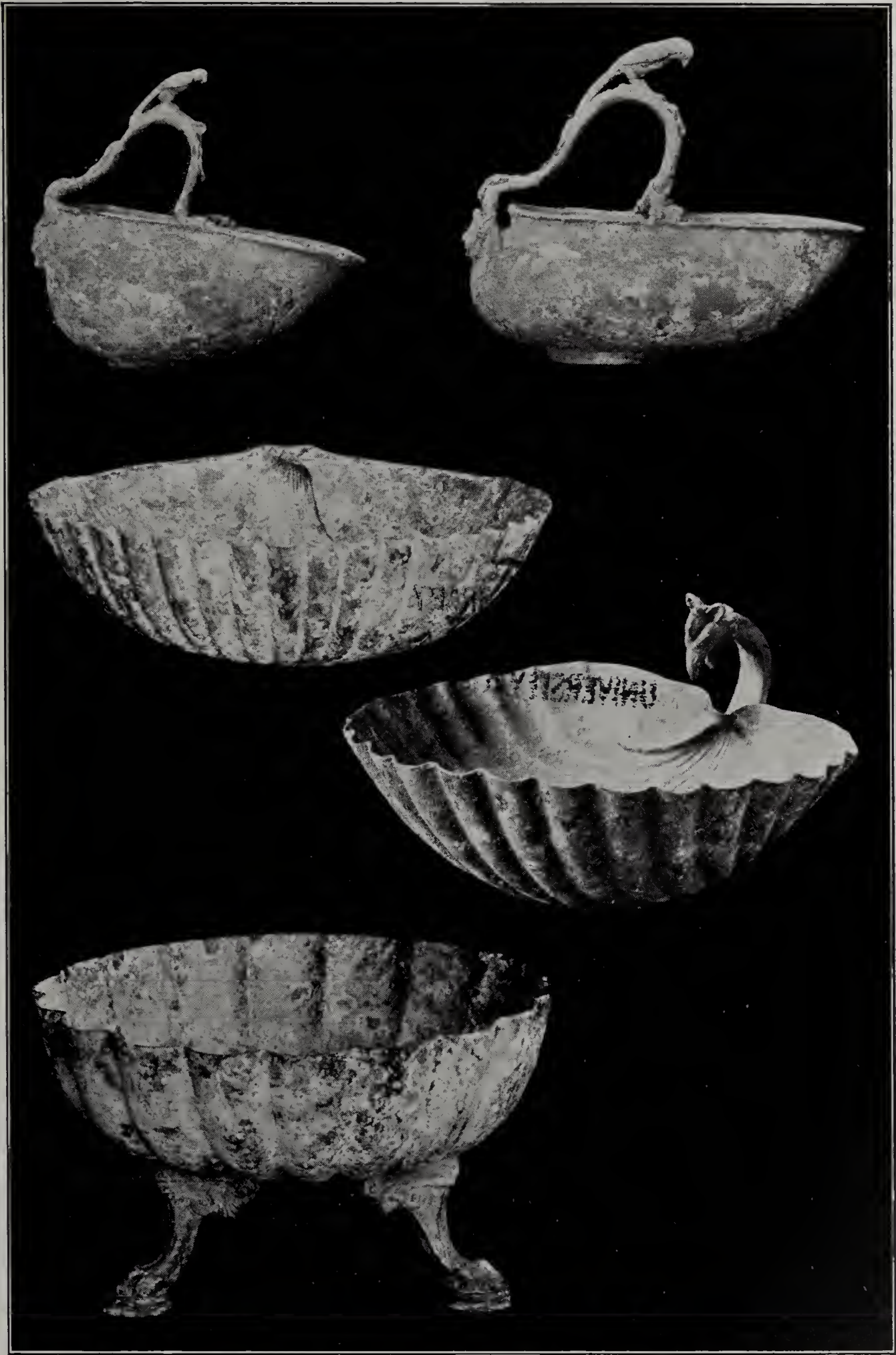


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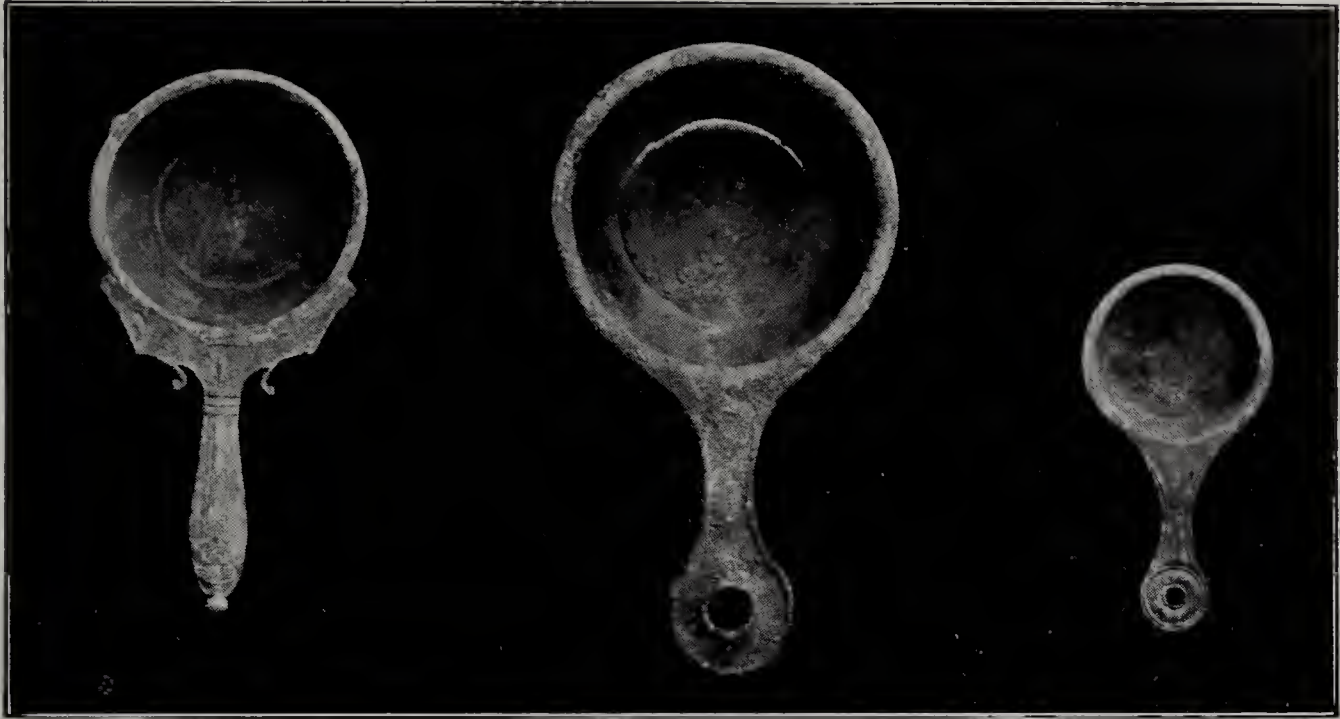


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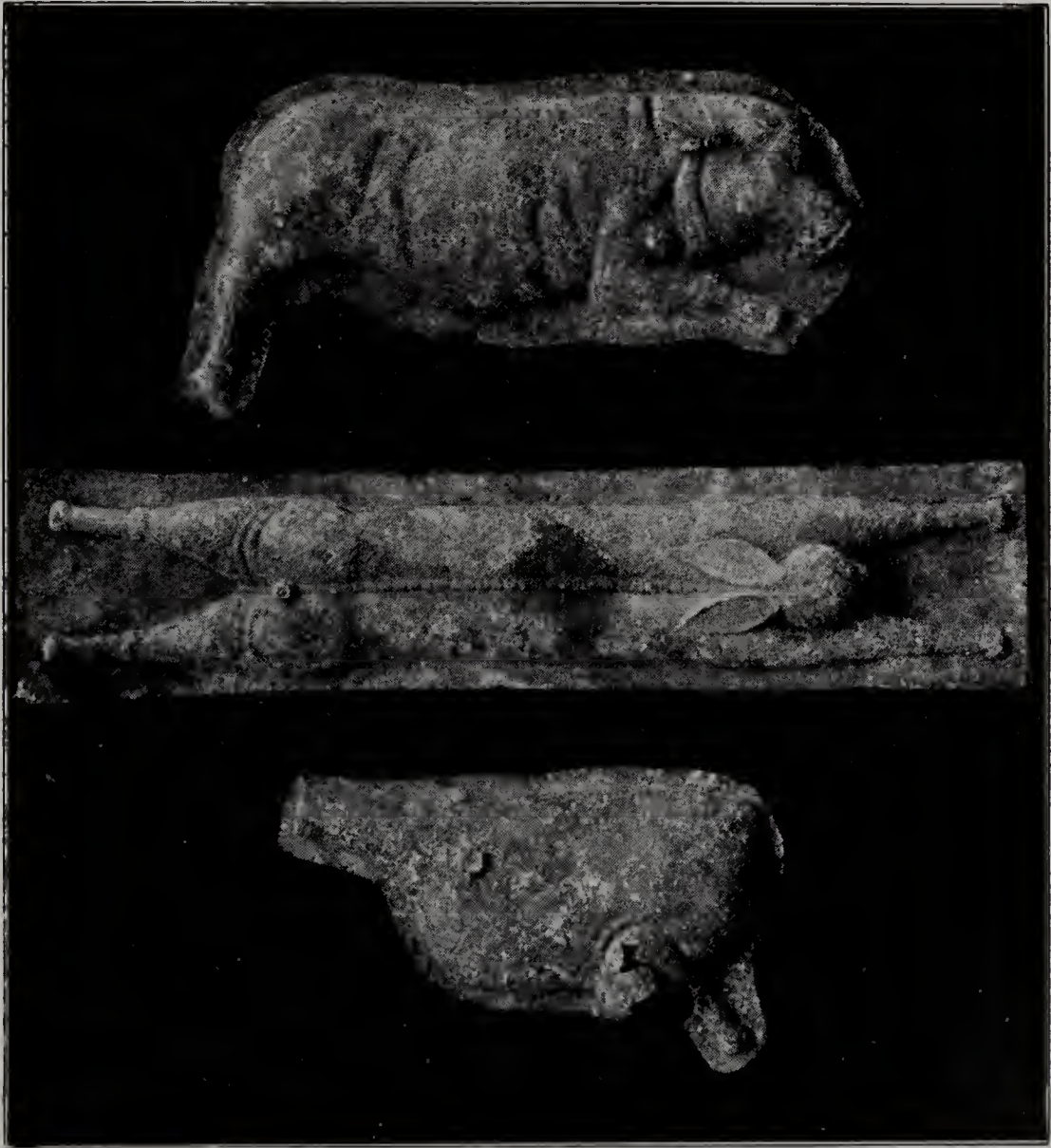


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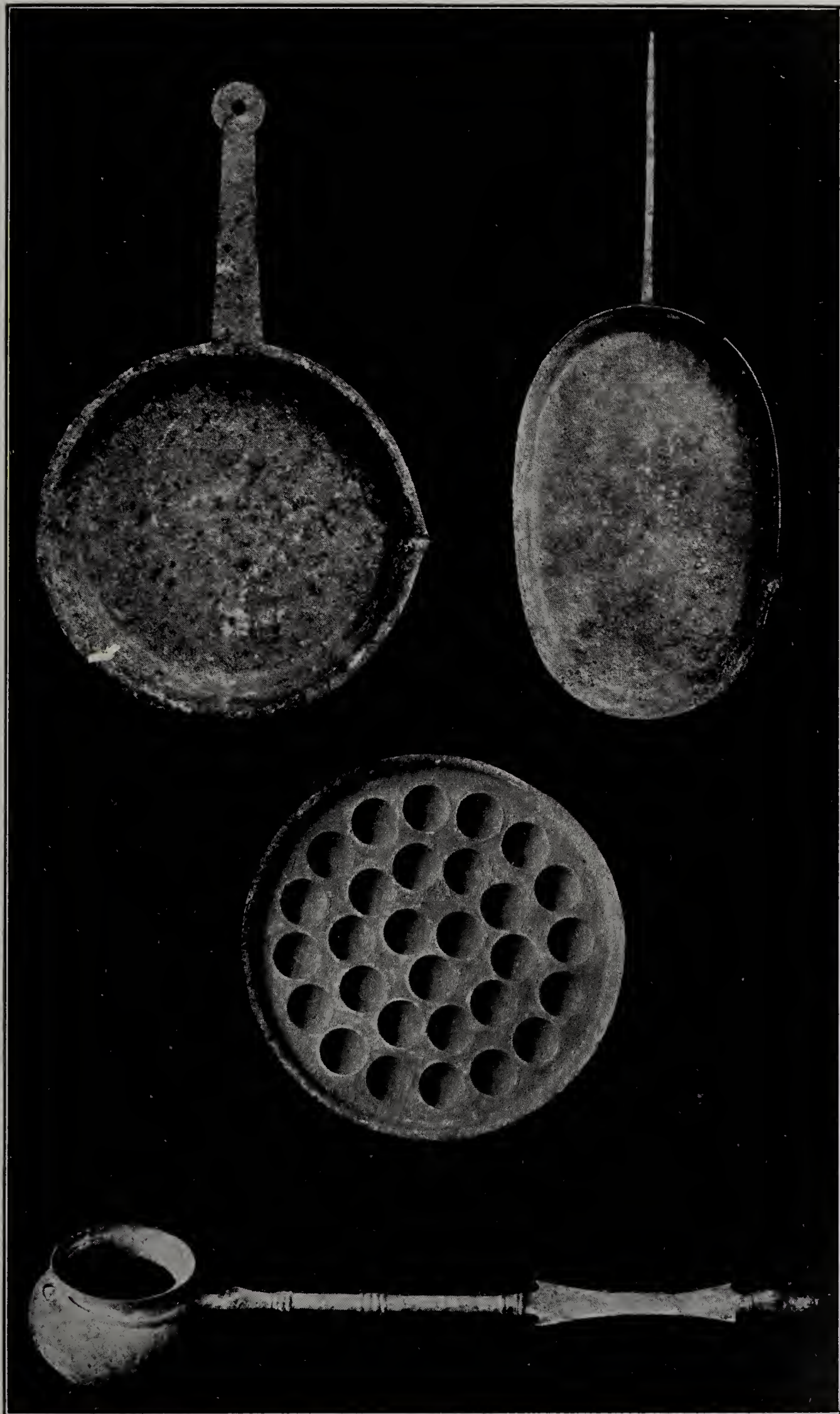


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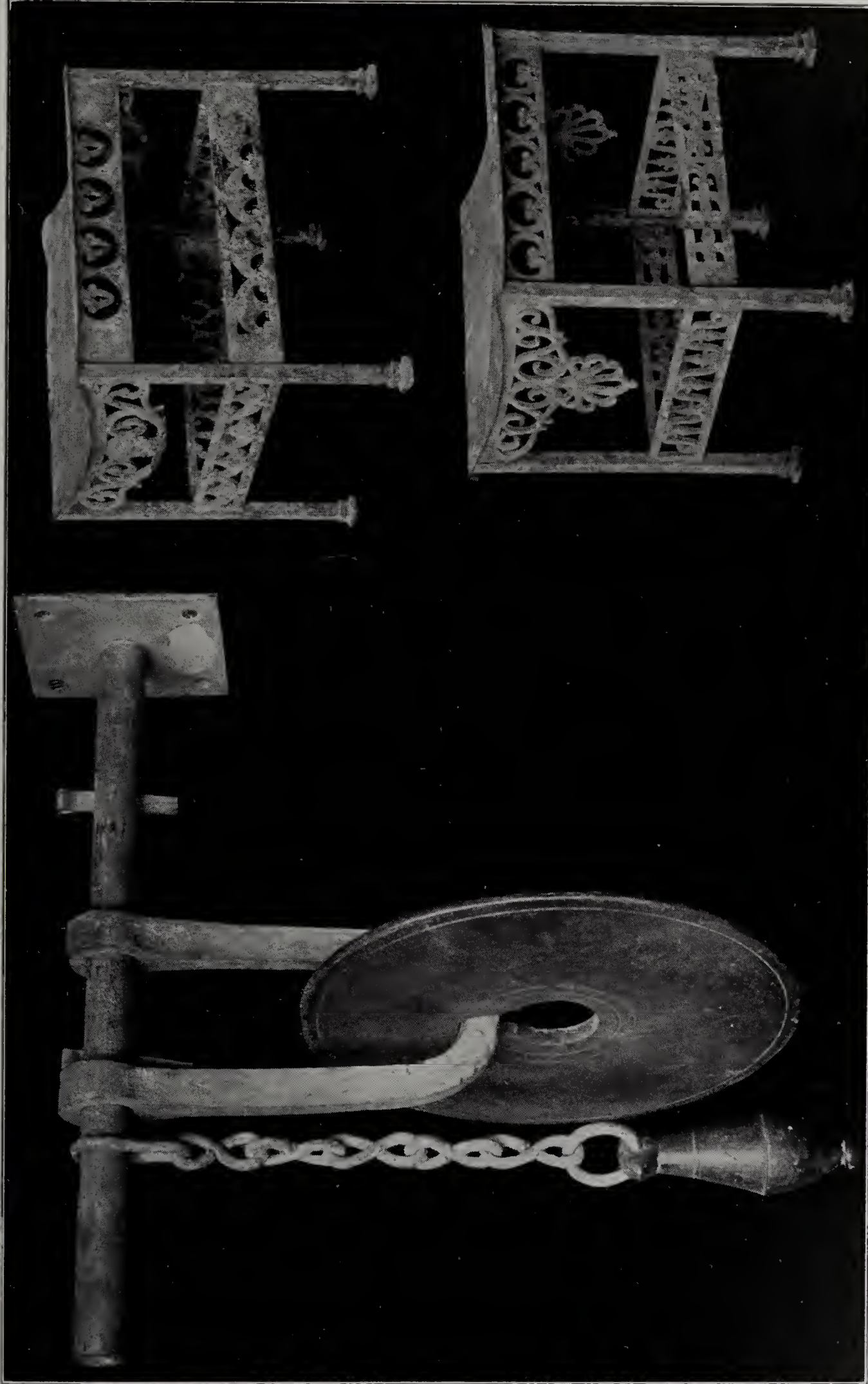


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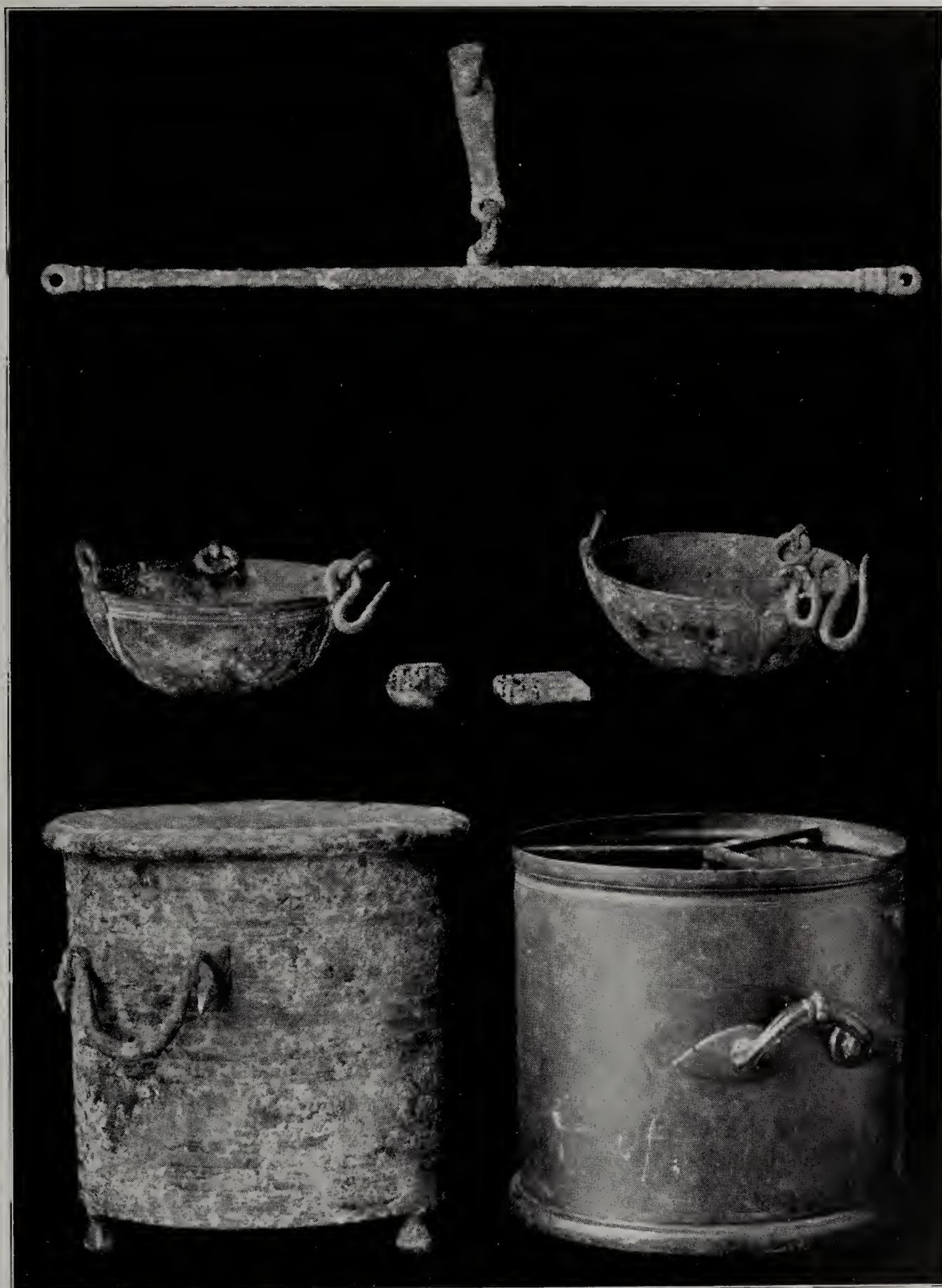


Fig. 241.

Top Group Fig. 245.

Fig. 244.

Volume 22, Number 1, 1968

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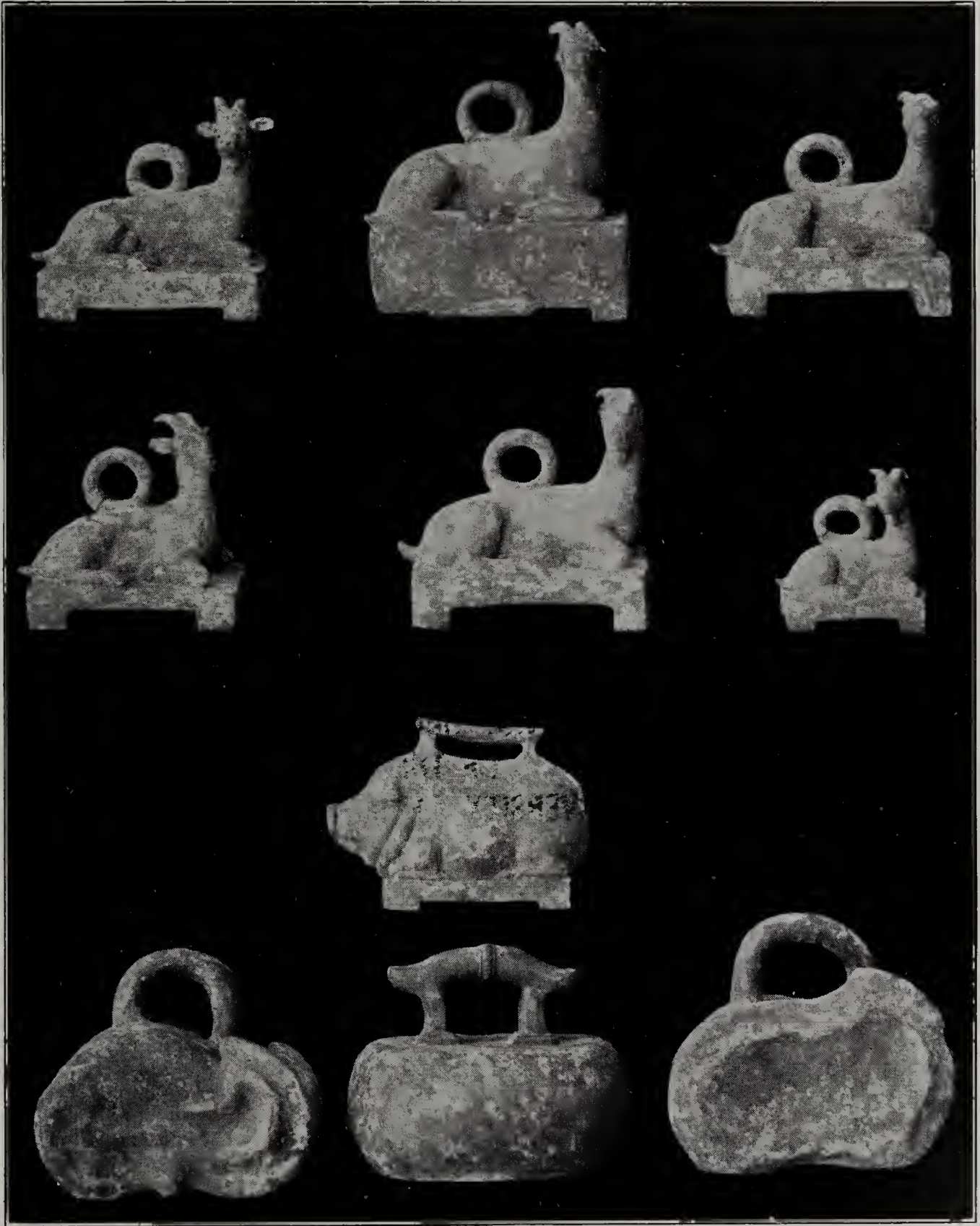


Fig. 246-251.

Fig. 252-255.

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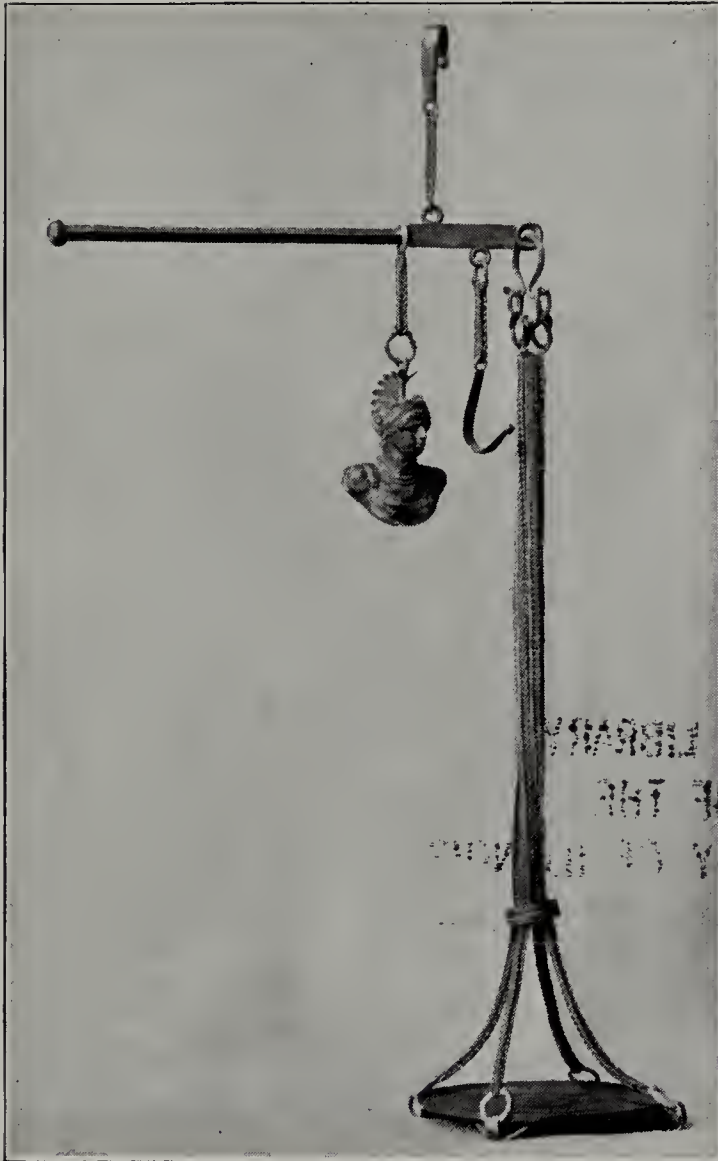


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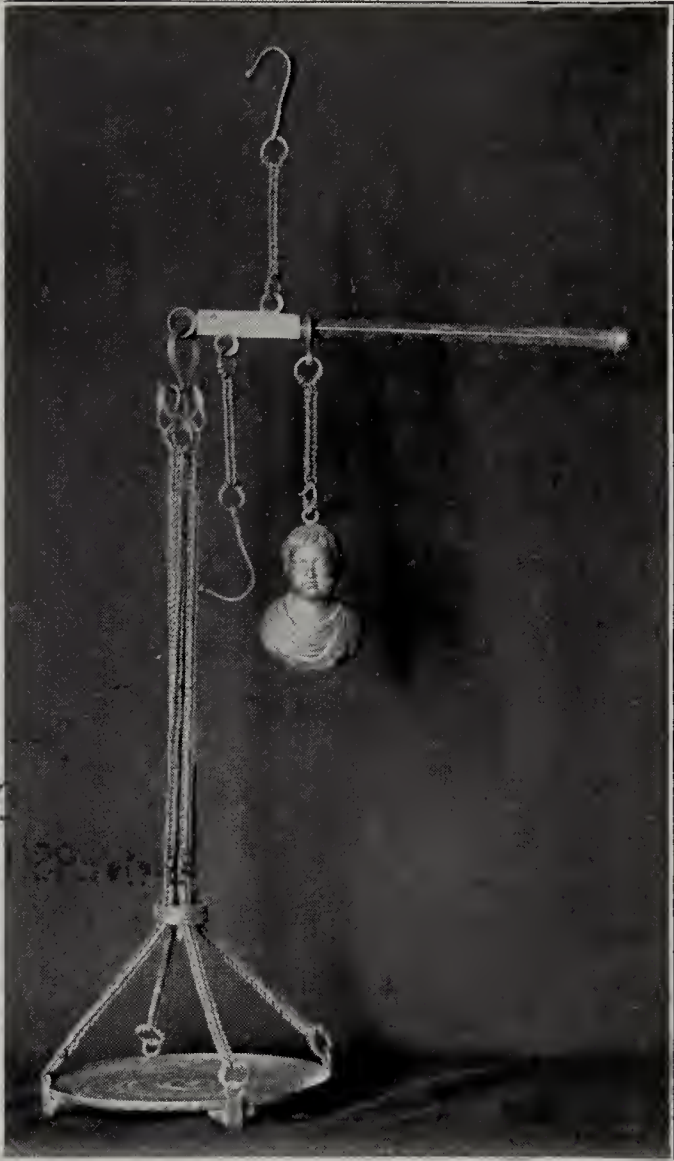


Fig. 257.

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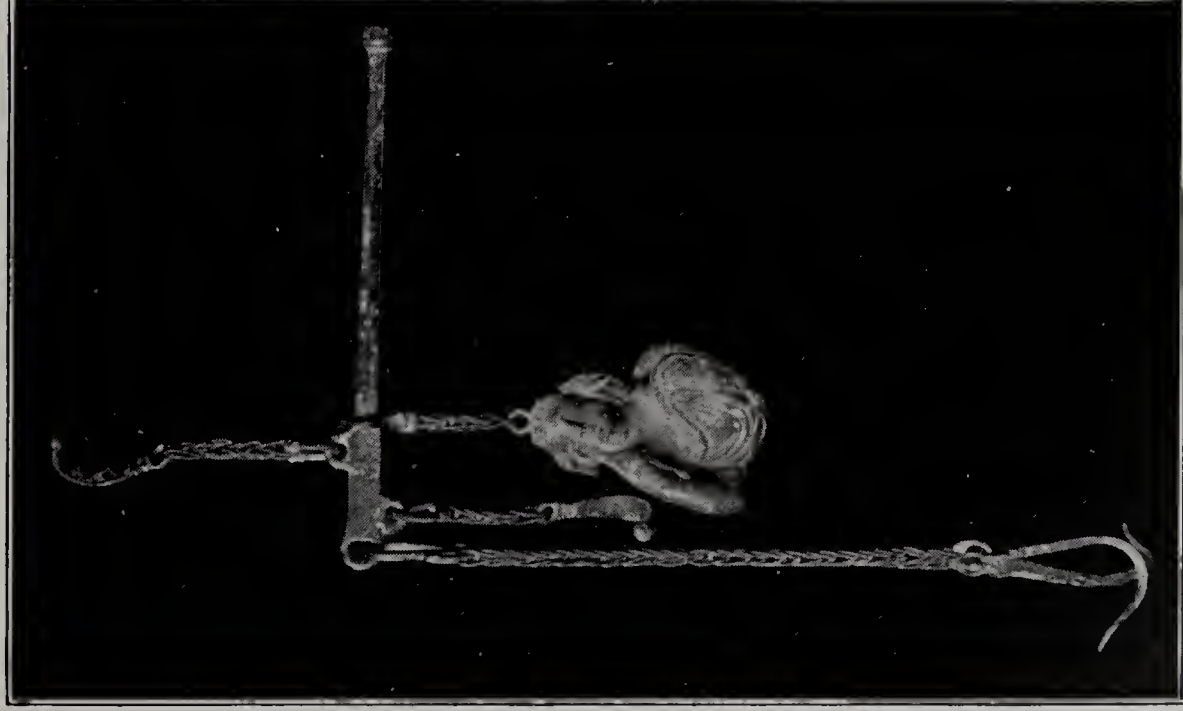


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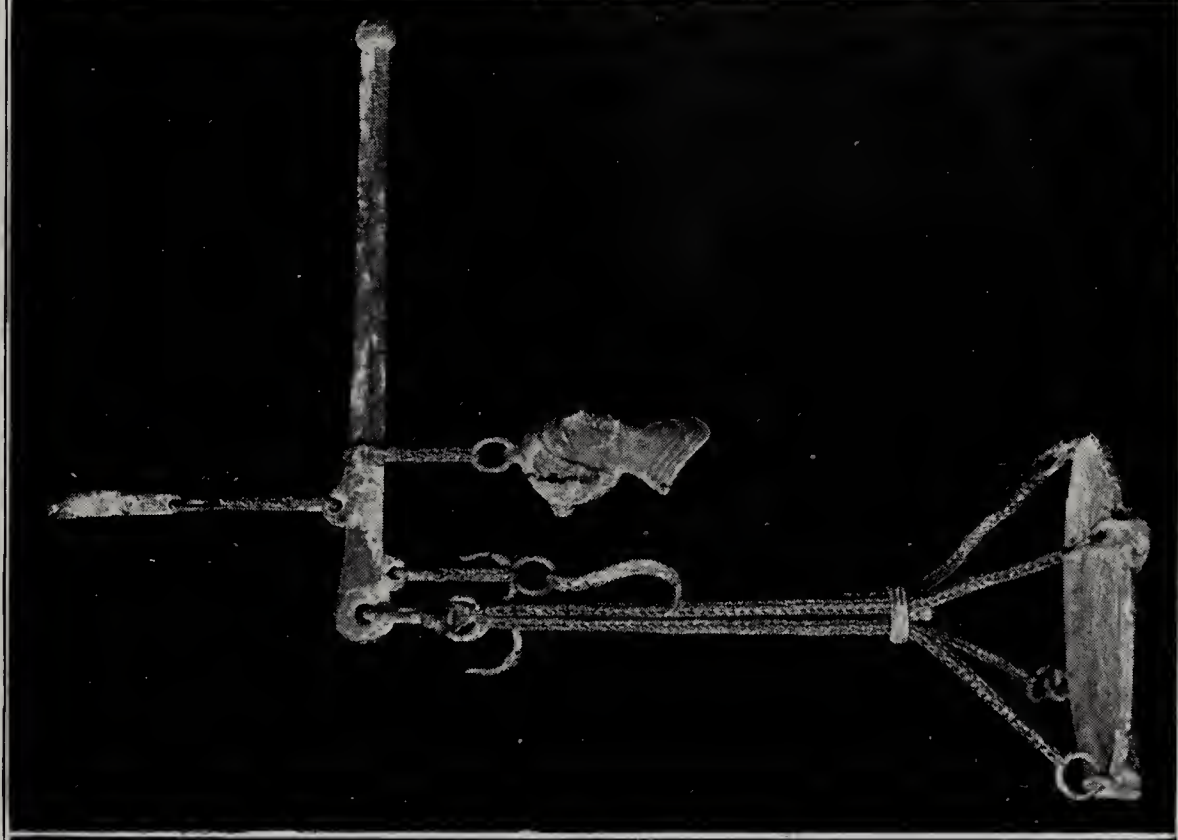


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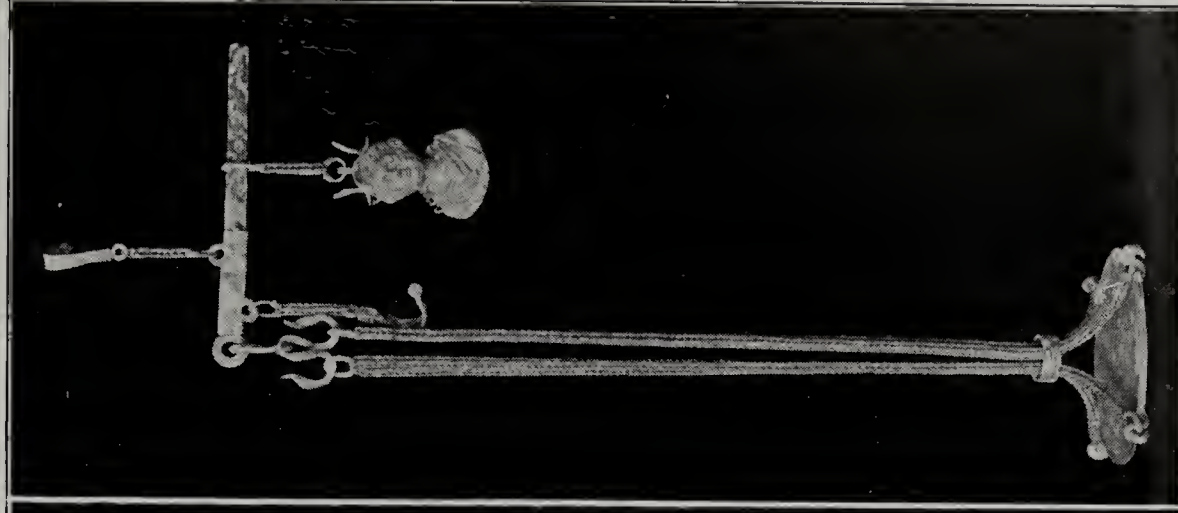


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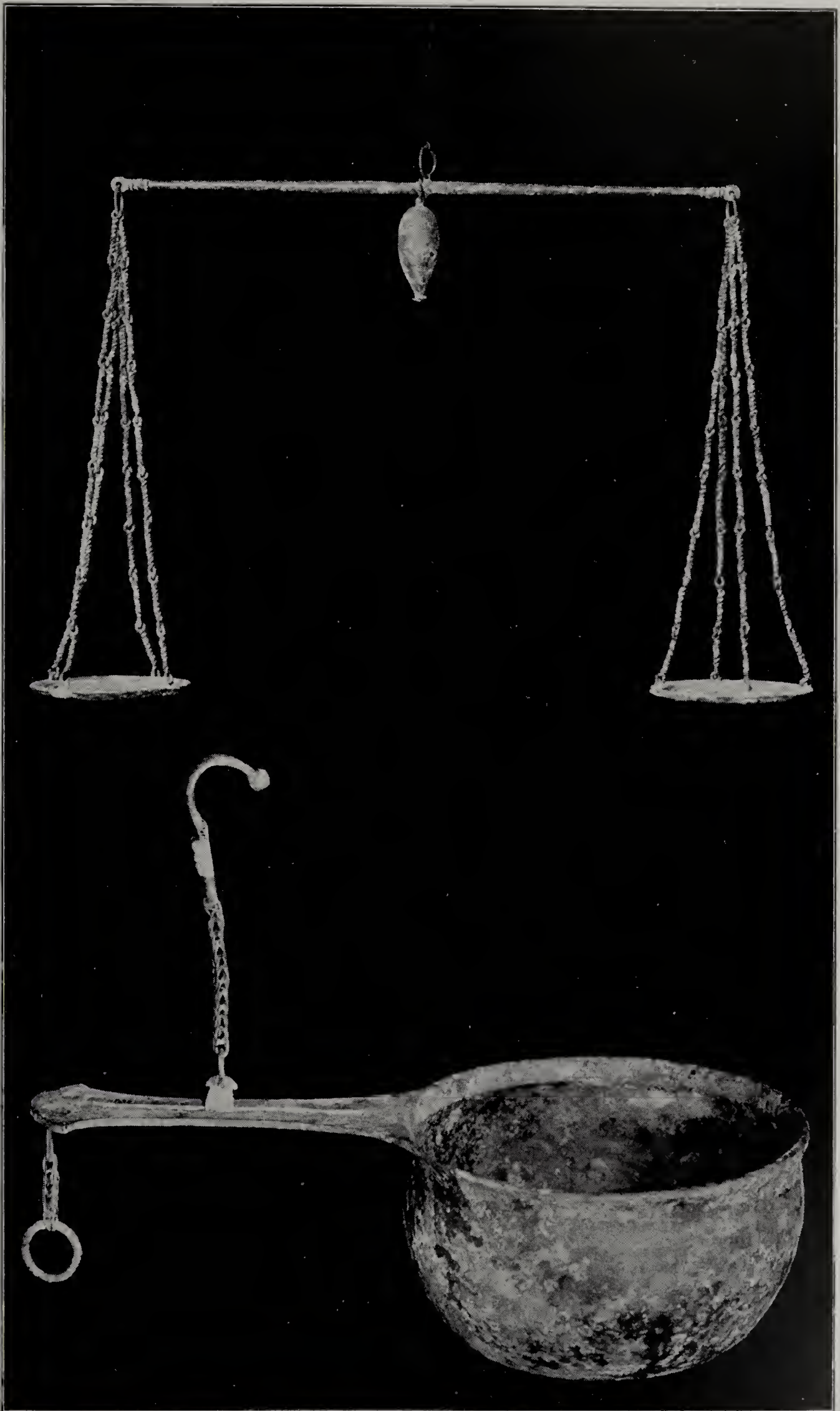


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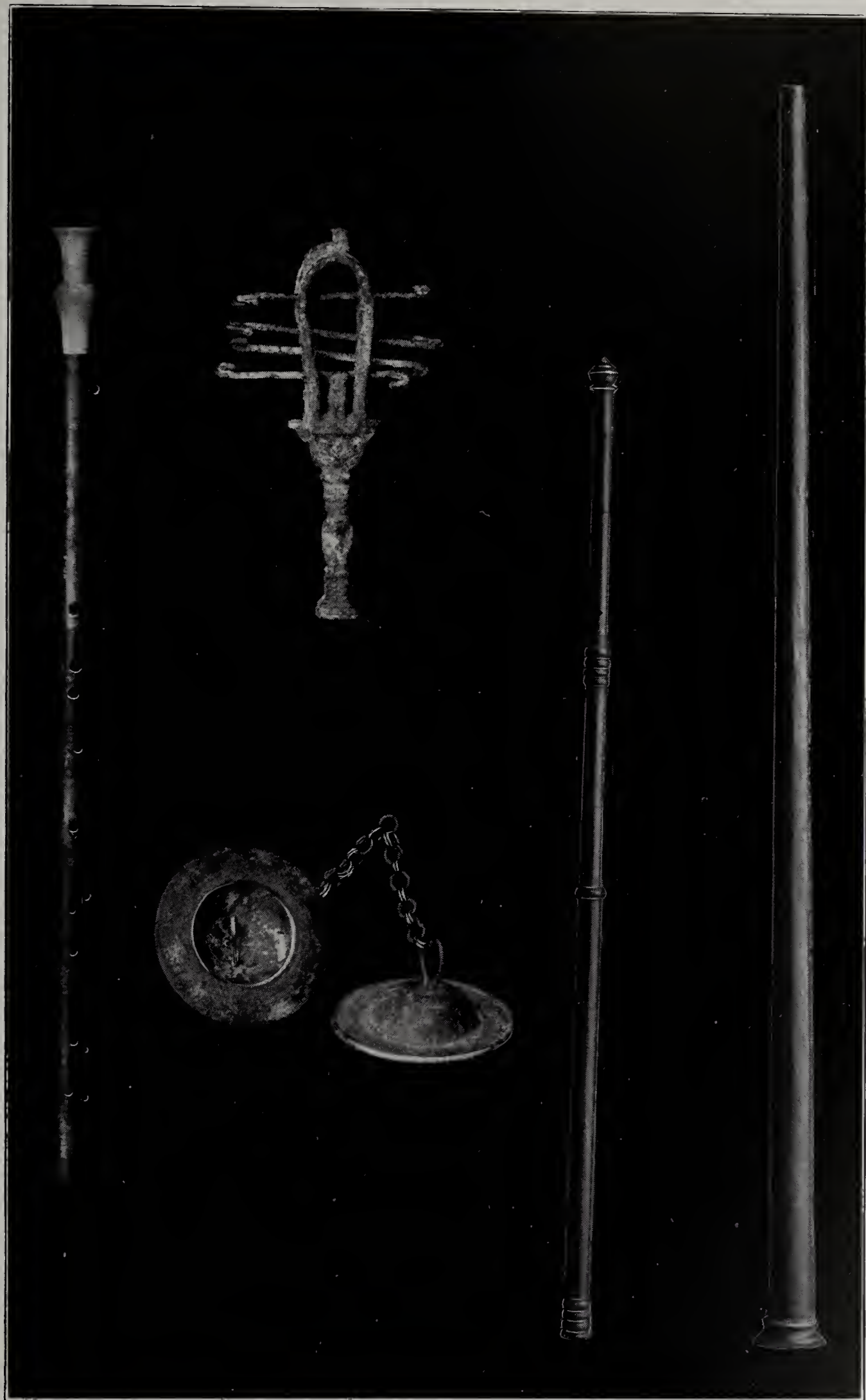


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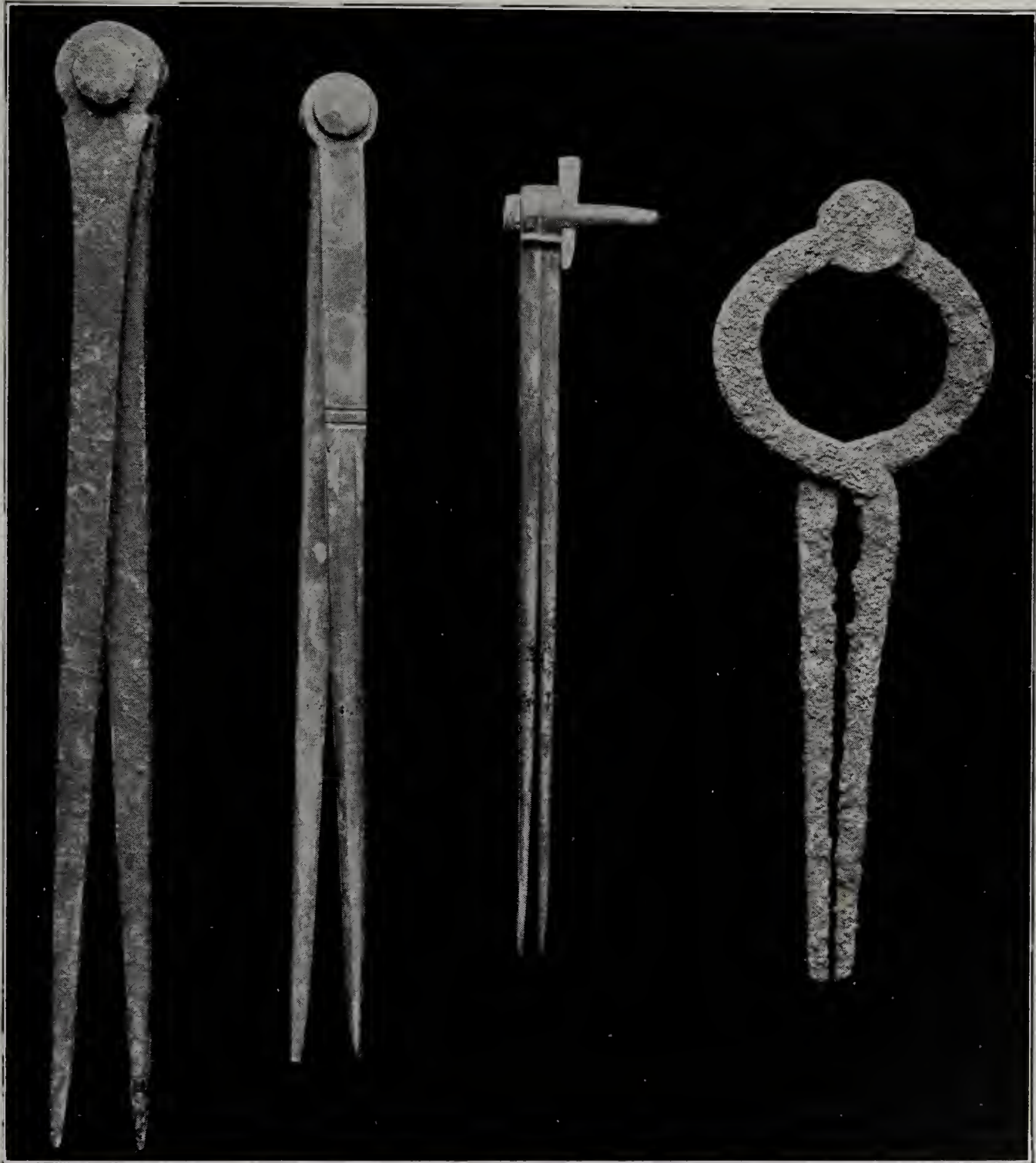


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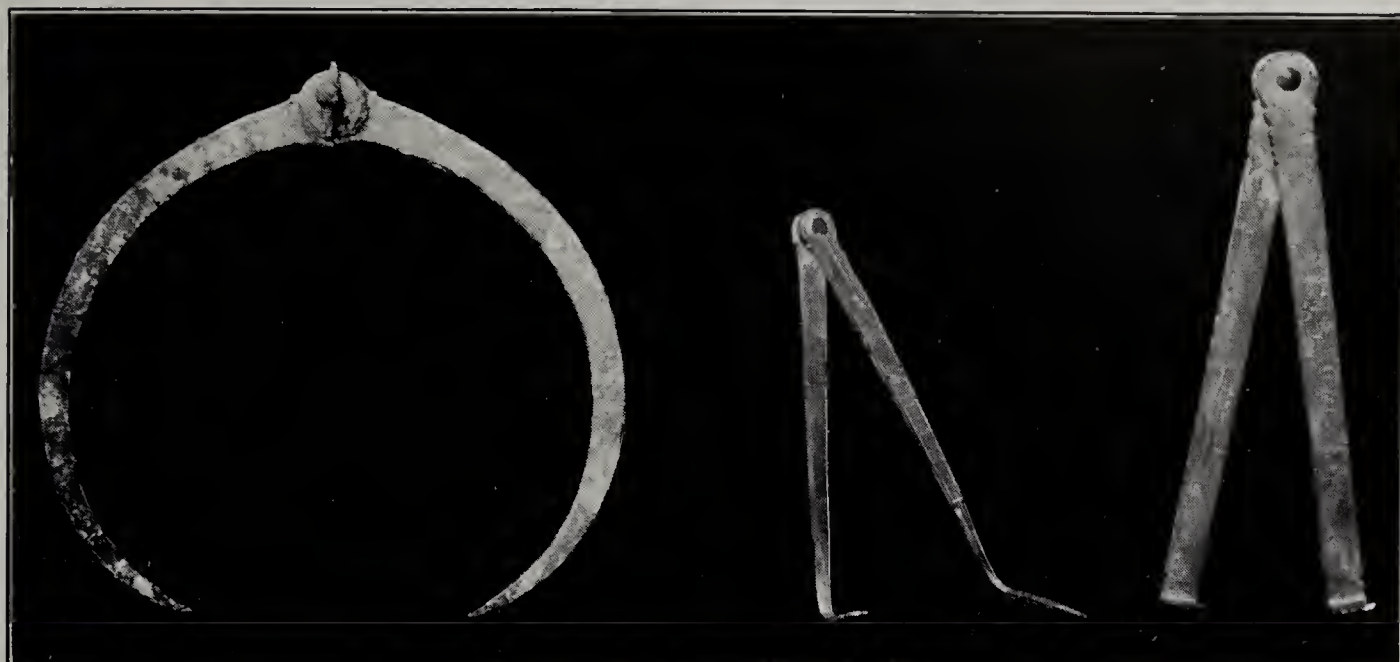


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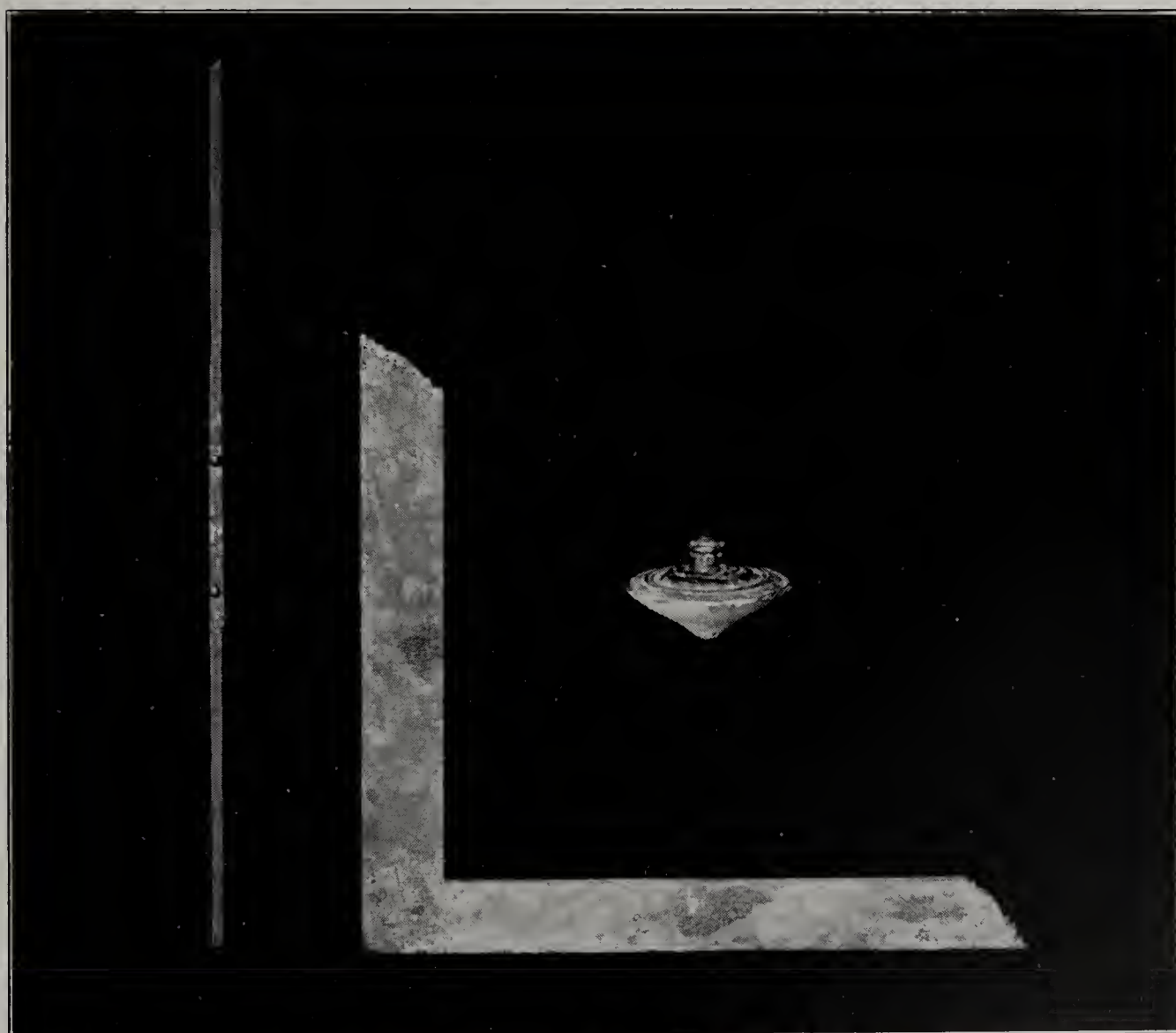


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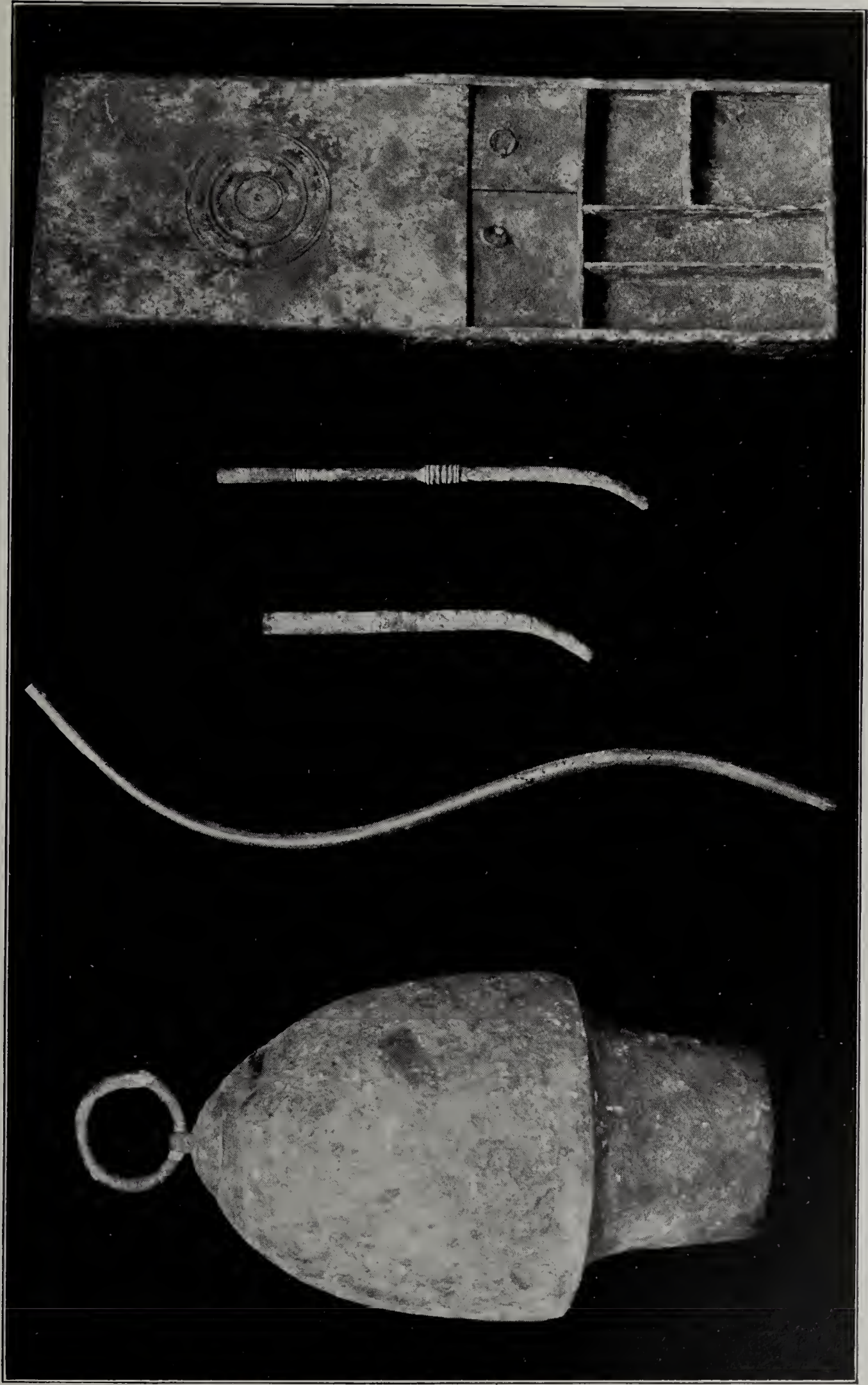


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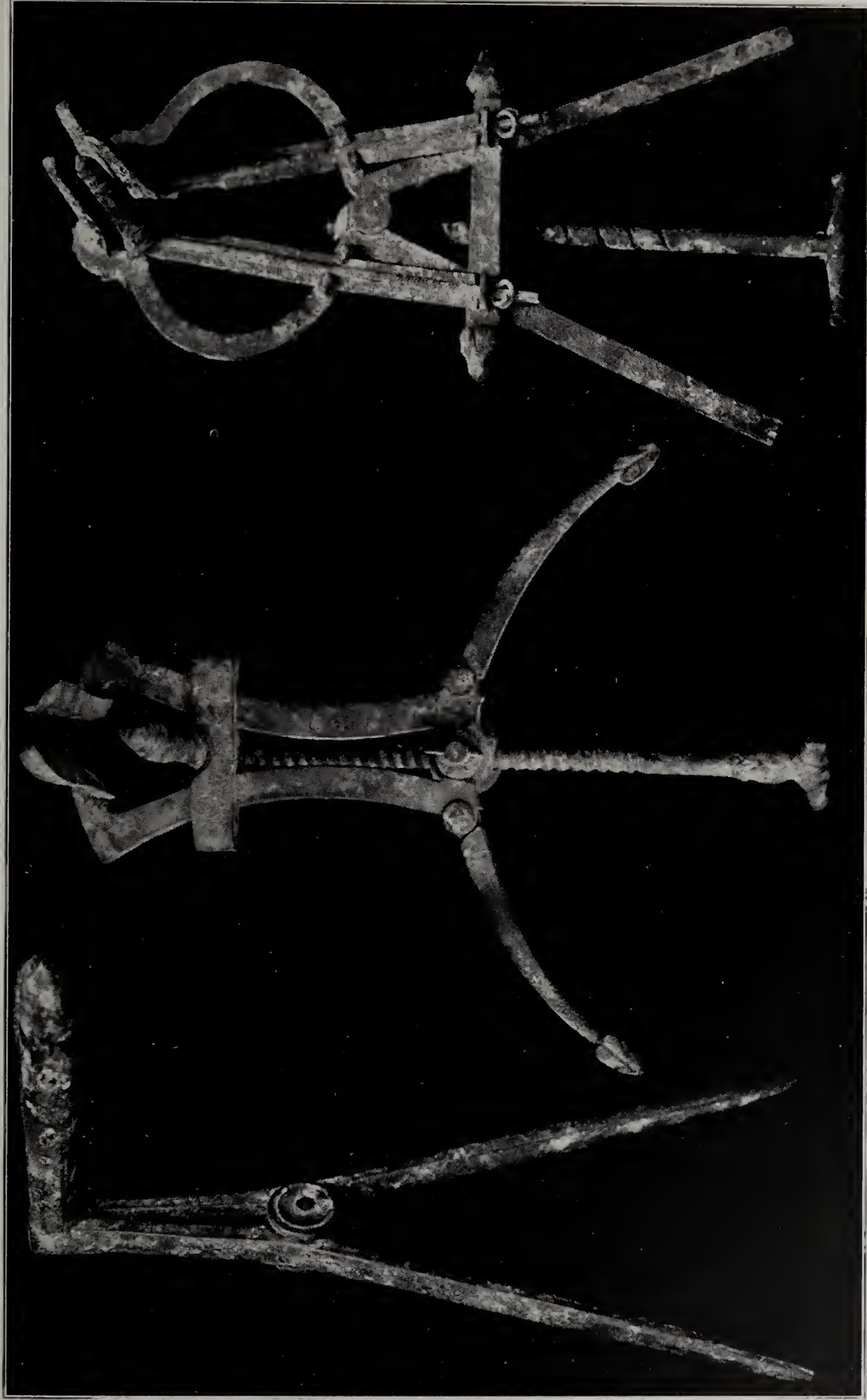


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